

# modern PHOTOGRAPHY

NOVEMBER 1951 PRICE 35 CENTS

Weegee's  
Hollywood



DAVID PESKIN

## HOW TO EXPOSE YOUR COLOR FILM

# We're Proud Of Our Family, Too!

Ask for  
**Ansko**  
CYKORA PAPER

When it comes to printing, Ansco's famous family of fine enlarging and contact papers assures you of *superlative* performance. Ansco Cykora, for example. This excellent projection paper gives you enlargements that have the warmest image tones consistent with high speed . . . for that professional "luxury" look. Going a step farther, Cykora tones beautifully and accepts oils with flattering ease. Try Cykora. You'll find it at all dealer's. Suggestion: Develop Cykora and all warm-toned papers in Ansco Ardol Prepared Developer . . . laboratory-packaged for your protection.

ANSCO, BINGHAMTON, N. Y. A DIVISION OF GENERAL ANILINE & FILM CORPORATION. "FROM RESEARCH TO REALITY."







## 60 SECOND PORTRAIT OF MR. AND MRS. SANTA CLAUS

*This Christmas, thrill your family with the world's most exciting camera*

**The most wanted camera** on Christmas lists all over America! It's the amazing Polaroid *Land* Camera that produces a beautifully clear, finished black and white print all ready for frame or album, within the very minute the picture is taken.

Amateurs and professionals alike love the *simplicity* of the Polaroid Camera. Easy to load — just drop in the film. Easy to shoot — with a single control for lens and shutter. Easy to operate — just pull a tab, wait one minute, flip open the back of the camera — and there's your big 3¼" x 4¼" print!

**Better results in 60 seconds.** With the Polaroid Camera you get what you want when you want it. If you make a mistake — or your model does — you can take another shot right away.

**Extra fun in photography!** Snap the family Christmas party, the breath-taking winter landscape, the decorations, and see your results at once. Send favorite snaps to absent friends with no intervening delay for processing. Christmas Day and every day your Polaroid Camera will make an on-the-spot photographic record of happy faces . . . happy places.



**\$89.75**

(Tax included)

**Yes** — Polaroid prints make fine enlargements!

**Yes** — Copies and negatives are easy to get!

**Yes** — There are Polaroid accessories for specific jobs: flash gun, filter kit, close-up kit, master compartment case and special GE exposure meter.



**FOR FREE BOOKLET**, "38 Ways to Make the Most of 60-Second Photography," write Polaroid Corporation, Dept. MP-11, Cambridge 39, Mass.

**Ask your photographic dealer to demonstrate this amazing camera. You'll wonder why you ever waited!**

# POLAROID® *Land* CAMERA

*from snap to print in 60 seconds*

Polaroid ® by Polaroid Corporation

# Caught!

## IN FULL COLOR



## COLOR PRINTS

Whatever the subject . . .

whatever the scene . . .

. . . catch and keep it forever in glowing, true-to-life COLOR PRINTS! Send us your favorite transparencies of any size . . . let us make them into COLOR PRINTS that faithfully reproduce all their beauty and brilliance. Over-exposed or under-exposed transparencies are printed for best possible reproduction.

WALLET SIZE

# 20¢

each

All orders are returned  
by first class mail insured

No C.O.D. orders, please  
Minimum order \$1.00

2½ x 3½ each.....	.30	5 x 7 each.....	1.25
3½ x 3½ each.....	.40	8 x 10 each.....	2.50
3½ x 4 each.....	.50	11 x 14 each.....	4.95
4 x 5 each.....	.65	16 x 20 each.....	10.00

35 MM COLOR DUPLICATES..... .25

ANSCO and EKTACHROME \$1.00  
color rolls developed 1 each

WRITE DEPT. M

**LIFE**  
*Color*  
**LABS**

204 Washington Avenue • Albany, New York

PLEASE SAY YOU SAW IT IN MODERN

MODERN PHOTOGRAPHY

## A REAL BUY!



### GERMAN 35mm CAMERA

with f2.8 coated lens and built-in flash

- Brand New
- Double Exposure Prevention
- Speeds from 1/25 to 1/100
- f2.8 coated lens
- uses standard Kodak Cartridges
- Color or Black & White

VERIFIED  
\$49.50 Value **SPECIAL \$24.50**

#### ACCESSORIES

Carrying Case.....\$3.95 Flash Gun.....\$7.50  
add 75c postage and insurance

### 1 1/2" f3.2 Focusing Mount TELEPHOTO LENS for only \$16.95



You Can't Afford to Miss Long Distance Shots with your 8mm Camera!

Here is a real buy in a 1 1/2" f3.2 Coated Focusing Mount Telephoto Lens for all Standard 8mm Movie Cameras. This fine Lens retails for \$24.50

**SPECIAL \$16.95**

add 75c postage and insurance

## SAVINGS on GADGET BAGS



Here is a great saving of 35% from list prices on Genuine Leather, Top Grain Cowhide Gadget Bags. We bought them right and we are able to pass the savings on to you. Take advantage of this money saving offer as the quantity is limited.

#### GENUINE LEATHER POUCH

with draw strings, for lenses, accessories, etc., size 6x8" **38c**

HF 1152 Ideal for 35mm and Movie Cameras, inside filter pocket. Size: 8x8 1/2x3" **\$12.50 \$8.13**

HF 1162 Same as above but with outside pocket... **18.00 11.70**

HF 1509 Ideal for Larger Cameras, Movie Cameras with 3 lenses, 16mm Cameras, large Outside Pocket. Size: 9 1/2x11x3" **24.50 15.92**

HF 1609 Ideal for Polaroid Camera 2 1/2x2 1/2, Reflex Camera and Small Press Cameras, with outside pocket. Size: 8 1/2x10 1/2x4 **27.50 17.87**

HF 1709 Ideal for 3 1/2x4 1/4 Press Camera or 2 1/4x3 1/4 Press Camera with equipment, pockets for filters, meters, etc. Size: 10x12x4 **32.00 20.80**

HF 1809 Ideal for 4x5 or 3 1/2x4 1/4 Press Camera with accessories large outside pocket. Size: 10x12x5 **45.00 29.25**

HF 1909 Deluxe Model for 4x5 Press Cameras. Adjustable leather compartments will take all accessories. Size: 10 1/2x14x5, **49.75 32.35**

Please include \$1.00 for postage & insurance

#### La Salle Illuminated SLIDE VIEWER FOR 2x2 SLIDES

- Perfect overall illumination
  - Tilts for easy viewing comfort
  - Black plastic casing with chrome trim
  - Uses standard flashlight size batteries
- Reg. Price **SPECIAL \$2.49**  
\$8.95 plus 45c postage



# ONE OF AMERICA'S GREAT

For Color and Black & White

## use a HF TELEPHOTO LENS



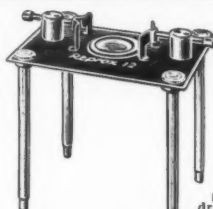
This fine lens will fit almost every 35mm camera and will allow you to take those distant shots that were always too small on your picture.

These lenses are coated, fully color corrected, require no change in exposure and come with a leather carrying case at no additional charge.

List \$24.50

**SPECIAL \$16.95**

When Ordering please specify which camera and lens you have.



### REPROX "12" COPYING ATTACHMENT

The Reprox 12 is a photographic accessory to go with practically all cameras from 35mm to 2 1/4 x 3 1/4. The Reprox 12 allows you to take objects only three inches away. It is now possible to take pictures of documents, drawings, coins, stamps, plants and small animals. You can also use the Reprox 12 for clinical photography.

The Reprox 12 is distinguished by its pocket size and can easily be taken apart. The amateur as well as the professional will enjoy its universal applicability, opening new, interesting and worthwhile photographic possibilities.

**SPECIAL \$3.95**

add 35c postage & insurance

### H-F Crystal Beaded Screen

A convenient, dependable tripod screen in a one piece, self contained unit for projection of your fine movies or slides. The H-F Glass Beaded fabric screen surface stays clean and white... It brings out the best in your movies and slides.

30" x 40".....\$10.49  
37" x 50".....14.50

Plus 85c Postage and Handling



## SAVE 33 1/3%

### SUNRAY ARISTOCRAT ENLARGER

Here is an ideal enlarger for the average beginner. Compact, rugged, portable, yet it has all the features necessary for doing a professional job of making superline enlargements. Carefully constructed, it contains: Bulb, Diffusing Glass, and is wired for AC or DC. The lens is fitted into a precision focusing mount.

Reg. \$14.95

**NOW \$9.95**

Complete with carrying case



Buy with Confidence!



# HABER & FINK INC.

12 WARREN ST. • NEW YORK 7, N. Y.  
One of America's Great Camera Stores BARclay 7-5800

You've  
Experimented...  
Now Experience  
*Buy with  
Confidence*

CAMERA STORES

## Priced for CLEARANCE

### LEICA FINDERS

Imarect Finder, etn.....	\$34.50
Imarect Finder, used.....	24.50
Vidom Finder, etn.....	24.50
Vidom Finder, used.....	19.50
50mm Optical Finder for all	
50mm Lenses, bn.....	13.30
90mm Leitz Sport Finder, etn.....	14.50
90mm Swallow Sport Finder, bn.....	9.95
3.5cm Steinheil W. A. Finder, par, corr., bn.....	12.50
85mm Swallow Sport Finder, bn.....	9.95
135mm Swallow Sport Finder, bn.....	9.95
Leitz Frame Finder (Ramsencher), etn.....	14.50

### LEICA LENSES

28mm Wide Angle Hektor f6.3, etn.....	79.50
35mm Summaron f3.5 coated, etn.....	89.50
35mm Summaron f3.5 coated, used.....	79.50
35mm Wide Angle Elmar f3.5, used.....	49.50
35mm Wide Angle Elmar f3.5 coated, etn.....	64.50
35mm Wide Angle Biogon f2.8, etn.....	129.50
85mm Zeiss Sonnar f2 coated, used.....	99.50
90mm Leitz Elmar f4 Chrome Lightweight, etn.....	84.50
90mm Leitz Elmar f4 Black, used.....	69.50
127mm Wollensak f4.5 coated, etn.....	84.50
135mm Hektor f4.5 chrome coated, etn.....	129.50
135mm Hektor f4.5 black lightweight, etn.....	110.00
6" Carl Zeiss Tessar f4.5 cpd to rf, used.....	59.50
4 1/2" Zeiss Tessar f4.5 cpd to rf, used.....	69.50
90mm Leitz Thambar f2.2 coated, used.....	139.50
90mm Portrait Anast. f1.9 soft focus, cpd, used.....	49.50
90mm Sun Telephoto Lens f4, bn.....	49.95

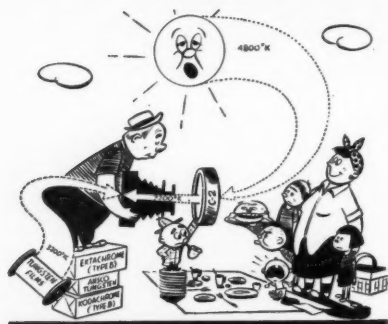
### SUPPLIES

Solar #5 Flash Bulbs.....	8 for 95c
Solar #11 Flash Bulbs.....	8 for 95c
Solar #5B Blue Flash Bulbs.....	8 for 1.29
Solar #11B Blue Flash Bulbs.....	8 for 1.45
1 1/2x3x5 Deep Hypo Trays.....	1.69
"L" Flash Brackets.....	.98
See-Sharp Focusing Aid for Enlarging.....	.98
Foot Switch Assemblies.....	.79
Caddy Shur-Grip, handle for camera.....	.98
Compact-o-lite, 4-light unit complete with bulbs and case, Reg. \$25.53, Special.....	19.95
All metal treasure chest for reels and cans.....	1.39
8x10 Stainless Steel Trays, Special.....	2.19
Kodak Color Handbook.....	3.20
SVE 6" Projection Lensw. Chrome Mount Series 'O' Fits all SVE Projectors for longer focus.....	Reg. \$25. Sale \$6.95
Kodak Print Lacquer, 16 oz.....	.75
Crown #4 Graflex Tripod.....	13.50
Multilite 4-light unit complete with 4 bulbs.....	11.75
5x7 Ansco A-3 Safelight Green Filters.....	.25
5 1/2" Kodak Series II Wratten Red Round Filters.....	.25
8x10 Stainless Steel Trays.....	1.69

ETN... EQUAL TO NEW BN... BRAND NEW

MAIL ORDERS PROMPTLY FILLED  
Minimum order \$2.00. Add postage, overpayments will be refunded.

## Sun Correction IS NOT EASY, BUT -



## Sun Correction IS AS EASY AS USING A HARRISON CORRECTOR FILTER-DISC

...And to show just which one to use for a perfect color picture only requires the color of the Sun or the Light to be measured in order to determine the correction that is necessary...and then put the proper indicated Light Corrector Disc in front of your camera lens.

*The new* **HARRISON  
COLOR  
ATTACHMENT**  
FOR G.E.-DW EXPOSURE METERS  
and a **HARRISON  
LIGHT CORRECTOR  
FILTER SET**



...Will show you just how much correction is needed for a perfect color picture with any color film, as well as the proper Light Corrector to use to get it.

**You, too, can be sure of getting  
perfect color in every color picture  
with the new Harrison...**

**COLOR ATTACHMENT 19<sup>50</sup>  
Price Only**

Corrector Sets from \$9.00 to \$11.20  
**ASK ABOUT COLOR CONTROL**

At Your Nearest Camera Store...or

**Write For FREE Instructive  
LITERATURE**

**HARRISON & HARRISON**  
OPTICAL ENGINEERS  
6363 Santa Monica Blvd. Hollywood 38, Calif.

**A flick of the finger MEASURES ALL LIGHTING!**

# modern PHOTOGRAPHY

**Combined with Minicam Photography**

NOVEMBER 1951

VOL. 15, NO. 11

## articles

- 42 MARK SHAW.....by Myron Emanuel
- 50 KODAK'S AMAZING NEW FINE GRAIN TECHNIQUE.....by Glenn Mentch
- 52 DO THESE PICTURES NEED CAPTIONS?  
REVIEW OF "THIS IS WAR".....by John Wolbarst
- 54 SEQUENCE TELLS THE STORY.....by Arthur Leipzig
- 58 YOUR FIRST CHEMICAL SHELF.....by N. M. Grossman
- 60 HOW TO EXPOSE YOUR COLOR FILM.....by Robert Kaska
- 64 PICTURE SECTION: WEEGEE'S HOLLYWOOD.....by Weegee
- 72 "I TRIED IT MYSELF".....by our readers
- 74 BEHOLD THE LOWLY SNAPSHOT.....by Saul Leiter
- 78 PREPARED, PACKAGED CHEMICALS FOR  
DEVELOPING, PRINTING: PHOTO DATA

## movie section

- 83 DR. CINEMA SAYS: PROPERLY PLANNED MOVIES  
NEEDN'T BE BIG PRODUCTIONS
- 84 MAKING A FOOTBALL MOVIE.....by Emil E. Brodbeck
- 88 HORROR THROUGH FILTERS:  
HOW TO MAKE A MONSTER IN A HURRY.....by Robert Kelley
- 91 MOVIE SCRIPT: "THANKSGIVING DAY".....by Miriam Raeburn

## departments

- 10 THE LAST WORD: LETTERS FROM OUR READERS
- 16 COFFEE BREAK WITH THE EDITORS
- 23 CAMERA CARROUSEL.....by Jacob Deschin
- 28 BEHIND THE SCENES: NEWS OF THE PHOTO INDUSTRY
- 34 NEW PRODUCTS
- 70 PHOTO DATA: PREPARED, PACKAGED CHEMICALS  
FOR DEVELOPING, PRINTING
- 94 NEW PHOTO BOOKS
- 105 SALON CALENDAR
- 110 WHAT'S AHEAD.....by Lloyd E. Varden
- 118 ADVERTISERS' INDEX

EVERETT GELLERT, *Publisher*  
JESSE C. FISHEL, *Sales Manager*

AUGUSTUS WOLFMAN, *Editor-in-Chief*  
MARTIN E. SIEGEL, *Business Manager*

JACQUELYN JUDGE, *Editor*

JOHN WOLBARST, *Man. Ed.*

ARVEL W. AHLERS, *Exec. Ed.*

HERBERT KEPPLER, *Assoc. Ed.*

ROBERT DORIN, *Advtg. Mgr.*

LOU FELDSTEIN, *Asst. Ed.*

PHYLLIS SCHNEIDER, *Subscript. Mgr.*

FRANK WARE, *Circulation Director*

ROY M. GREEN, *Promotion Mgr.*

FAY TRAVERS, *Production Mgr.*

BARBARA LEIGHTON, *Edtl. Asst.*

ERNEST G. SCARFONE, *Art Director*

COPYRIGHT 1951, PHOTOGRAPHY PUBLISHING CORP., 251 FOURTH AVE., NEW YORK 10, N. Y. PHONE OR 3-9300. CHICAGO OFFICE: 333 N. MICHIGAN BLVD., CHICAGO, ILL. PHONE: ANDOVER 3-7132, 7133. CALIFORNIA OFFICE: 6605 HOLLYWOOD BLVD., HOLLYWOOD—PHONE: HEMPSTEAD 3171. YEARLY SUBSCRIPTION, \$3.50 IN U.S.A. AND POSSESSIONS, AND CANADA. ELSEWHERE, \$4.50. SINGLE COPIES, 35c. CANADA, 35c

Member  
Audit Bureau of  
Circulations



# Stereo Realist is *the* camera in stereo photography



## the easiest to use

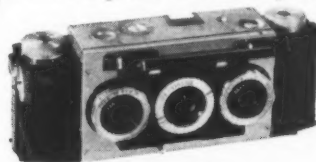
People who never before operated a camera find it amazingly simple to take fine pictures with the REALIST *right from the start*. All you have to do is focus the range-finder, set the shutter speed and lens opening, then press the shutter release. Everything viewed in the view-finder is recorded *in color* on film — exactly as your eyes saw the original scene. Even flash pictures are easy to take with this precision-engineered camera which has taken all the work out of photography to make picture-taking a real pleasure.

### STEREO REALIST IS YOUR BEST CAMERA BUY

The REALIST is within the reach of modest budgets. Its price has not increased in over six years! You get 29 exposures from a 36-exposure roll. Moreover, REALIST users get a higher percentage of "good" shots. DAVID WHITE CO., 379 W. Court St., Milwaukee 12, Wisconsin.

## the best results

People who *know* picture-taking and picture-making prefer the REALIST because it gives them *the perfect* picture. Actually, it's impossible to describe the glorious color and true-to-life realism of REALIST pictures. In third dimension people are so lifelike you almost expect them to speak . . . flowers are so real you can almost smell their fragrance . . . scenic views have all the *depth* and grandeur of the original. Once you see them at your dealer's you'll agree that REALIST pictures are literally "out of this world."



## STEREO Realist

THE CAMERA THAT SEES THE SAME AS YOU

Stereo-REALIST Cameras, Projectors, Viewers and Accessories are products of the David White Co., Milwaukee

### BUY THESE CUSTOM-BUILT ACCESSORIES FOR YOUR REALIST



**EVER-READY CASE** — Best quality, top grain leather, exceptionally sturdy. Entire front and top can be removed.



**SLIDE AND VIEWER CASE** — Provides neat, easy means of carrying viewer and slides. Leatherette covered. Plush finished.



**CAMERA AND ACCESSORY BAG** — Heavy-duty top grain saddle leather. Partitioned for accessories. Available in three colors.





# 5 MINUTE DEJUR PHOTO QUIZ NO TECHNICAL KNOWLEDGE REQUIRED

Q. Why won't you own a Movie Camera? Too Expensive?  
ANSWER: Not under the MINIFILM combination plan!

## Complete 8mm Camera Outfit!

INCLUDING TELEPHOTO LENS AND FILM!

**SAVE \$38.90**

8mm DeJur Citation, F2.5 ctd. lens \$79.50  
2 rolls 8mm Color Film (including FREE Developing) 7.90  
1 handsome Deluxe Gadget Bag to accommodate camera, film and accessories 16.50  
1 1/2" F3.5 ctd. Telephoto lens 34.50

REG. 138.40 value

**SPECIAL \$99.50**  
ONLY 9.95 DOWN



Q. Has a Magazine-Load Movie Camera Real Advantages?  
ANSWER: Definitely... because of ease of operation... and not over your budget limit under the MINIFILM combination plan!

## Complete 8mm Magazine Camera Outfit!

INCLUDING TELEPHOTO LENS AND FILM!

**SAVE \$50.00**

8mm DeJur Embassy f2.5 ctd. lens \$109.50  
2 rolls 8mm Color Film (FREE developing) 7.90  
Handsome Deluxe Gadget Bag to accommodate camera, film and accessories 16.50  
1 1/2" F3.5 Ctd. Telephoto lens 34.50

REG. 168.40 value

**SPECIAL \$118.40**  
ONLY 11.84 DOWN



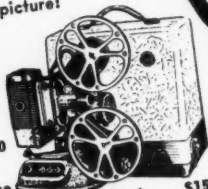
Q. Would you prefer 8mm Projector that has 750 WATTS. Reverse and Still Projection?  
ANSWER: Naturally! 750 Watts gives a strong bright picture... and think of all the fun in showing Motion in reverse, and being able to stop the projector "DEAD" to show an individual picture!

**SAVE \$29.00**

Brand New 8mm DeJur Model 750 Projector, 750 Watt, Fleetwood custom carrying case \$149.50

30x40 Deluxe crystal beaded tripod screen 20.50  
FREE Full half-hour Hollywood produced film \$15.50  
Choose any two (Western, cartoon, sport, adventure, travel)

**SPECIAL \$156.50**  
ONLY 15.65 DOWN  
REG. 185.50 value



## 2 GREAT NAMES IN PHOTOGRAPHY MINIFILM and DEJUR!

Join hands to give you these unusual offers, and for so little cash!!

Q. Is it possible to buy the latest type cold-light enlarger at a sensible price?  
ANSWER: Of course! MINIFILM features the New DeJur Versatile 11 Enlarger (takes any size negative through 3 1/4 x 4 1/4) complete with cold-light unit and a coated F4.5 enlarging lens. This BRAND NEW unit is an exceptional value at \$109.00 but Minifilm will give you a BONUS besides! You'll get at no extra charge, a handsome 8x10 all metal enlarging easel (for those perfect borders). It's a 29.50 value. Order your Versatile 11 Enlarger NOW!

REG. 138.50 value

**SPECIAL \$109.00**  
ONLY 10.90 DOWN



## ONLY 10% DOWN!

Thereafter only Pennies a Day! Remember... this is all BRAND NEW, latest model equipment, GUARANTEED for ONE FULL YEAR. You Save by Buying NOW and Paying Later!

LU - 2-1416  
**MINIFILM CAMERA CORPORATION**  
1190 AVENUE OF AMERICAS, N. Y. C., BET. 46th and 47th St.

# MINIFILM'S "WINNING COMBINATIONS"

15 Money-in-your-pocket complete unit packages! And you gain even more if you use our TRADE-IN PLAN!

## 35mm ANSCO COLOR RELOADS

Factory Fresh Guaranteed Safety Film

Daylight or Tungsten	
20 Exp.....	5 for \$4.90
36 Exp.....	3 for 4.90
25 ft. Bulk.....	6.75
100 ft. Bulk.....	22.75

Exp. Date . . . July 1952

ANSKO COLOR PROCESSING—20 Exp. Roll Incl. mounting.....2 for \$1.75

REG. \$115.60  
SAVE \$35.65

## NEW ARGUS C3 OUTFIT!

With F3.5 Ctd. Lens, Flashgun, Case.....	\$ 66.50	\$66.50
New Telephoto Lens.....	32.20	7.45
Sunshade, 3 Filters.....	10.55	3.00
6 Rolls Film.....	4.14	1.95
1 Roll Color Film.....	2.21	.85



MINIFILM'S SPECIAL

## LATEST MODEL LEICA IIC



Leica IIC w/cld. F2 Summarit Lens, case, Lenscap, SPECIAL (used)

\$209.00

FREE Imported self-timer (reg. \$6.95) for Leica with the purchase of any used Leica Camera. A MINIFILM BONUS! Leica IIC w/F2 Ctd. Summarit Lens, Case \$279.00 SPECIAL (used)

## YOU SAVE \$16.00!

Like Brand New Latest 1951 Powerful CAPACITOR Model II JEN FLASHGUN FOR LEICA (for 3F, 3C and most models—specify).

OUR PRICE \$19.95 New, \$35.95  
14 Ft. JEN EXTENSION FLASH, like new (new \$16.95).....\$9.95

JEN Clip (holds Imarrest Finder, etc.), like new (new, \$10.00).....\$5.95

SAVE 50%! The complete Jen Outfit, as listed above (New \$62.90).....\$31.45

## SAVE 40%

2-Light Moviellite \$7.95, 2 Reflector Floodlamps \$1.17 each. As you follow action your lights cover the subject.

total \$10.29  
Your cost at Minifilm only \$6.40  
Incl. 50c Postage

## BLACK AND WHITE ROLL FILM SALE

1952 Date Fully Guaranteed speed 50 ASA-127-120-620-116-616

10 ROLLS FOR 1.95

30 for 5.50 50 for 8.75  
100 for 16.50

fine grain roll film with a wide range latitude. Use it indoors or outdoors with equally good results. This factory fresh fine grain film is manufactured by one of the leading firms in the U.S. 1952 dating, money back guarantee if you are not completely satisfied.



Reg. \$121.00  
SAVE \$43.50  
CIROFLEX MODEL D OUTFIT

F3.5 Ctd. Woll. Flash Synchro Shutter, Flashgun, Shade and 3 Filters.

YOUR COST

\$77.50 (used)

Mail Orders Promptly Filled  
Paid or C.O.D., F.O.B. New York  
Include Postage. Prices Subject to Change.  
10% Deposit on C.O.D. Orders.

## BRAND NEW SPECIAL \$79.95

New	Used	Trade-In	New	Used	Trade-In
Leica IIA, F2 Summar	134.00	110.00	Super Ikonta B F2.8 Ctd. Tessar,		
Leica IIC, F3.5 Elmar Ctd.	159.00	125.00	Synchro.....	232.00	139.00
Leica IIF, Ctd. Summarit	385.00	279.00	Medalist I F3.5 Ektar Ctd.		89.00
Leica IIF, F3.5 Elmar Ctd.	280.00	189.00	Medalist II F3.5 Ctd. Ektar		174.00
Leitz Imarrest Finder 490.00	36.50	25.00	Synchro.....	312.50	174.00
Leitz Noisy Attach.....	45.50	29.50	Polaroid Camera.....	89.75	69.50
35mm F3.5 W. A. Summaron			Kodak Tourist F4.5 Ctd.		71.00
Ctd.....	123.20	84.00	Argoflex E F4.5 Ctd. CC		33.50
90mm F4 Ctd. Elmar, Chrome			Synchro I F3.5 Ctd.		44.00
used.....	84.00		Ciroflex B, F3.5 Ctd. Alphax		49.00
135mm Hektor F4.5 Ctd.			Synchro.....	76.95	49.00
175.00	109.00	80.00	Ciroflex C, F3.5 Ctd. Rapax		99.45
Contax IIA, F2 Ctd. Sonnar	242.50	210.00	Ciroflex E, F3.5 Ctd. Rapax		119.70
Contax S, F2 Ctd. Biotar	475.00	279.00	Synchro.....	119.70	87.00
Univex Mercury I, F3.5	14.50	8.00	Ciroflex F, F3.2 Ctd. Rapax		158.75
Mercury II F2.7 Ctd.	27.50	20.00	Synchro.....	158.75	114.00
Argus C3, F3.5 Ctd. Flash,			Rolleicord IIA, F3.5 Ctd.		79.00
Case.....	39.50	30.00	Triotar, CC.....		60.00
Bolsey B Rldr., F3.2 Ctd.	61.50	39.50	1951 Rolleicord, F3.5 Xenar Ctd.		105.00
Leica.....	109.50	73.50	Flash Synchro CC 160.00		105.00
Bolsey C Reflex F3.2 Ctd.	82.50	58.00	Auto Rolleiflex III F3.5 Xenar Ctd.,		179.50
Retina IB, F3.5 Ctd. Xenar			Full Synchro, CC.....	269.50	179.50
Synchro.....	82.50	58.00	Auto Rolleiflex III, F3.5 Tessar Ctd.,		199.50
Stereo Realist Camera	162.50	129.00	Full Synchro, CC.....	299.50	199.50
Kodak Pony 828, F4.5			Kodak Reflex II, F3.5 Ctd.		154.91
Ctd.....	29.95	22.00	CC.....	154.91	109.00
Kodak Pony 135, F4.5			3 1/2x4 1/2 Super D. Graflex		239.00
Ctd.....	34.95	24.00	F4.5 Ctd.....	239.00	139.00
Kine Exakta I, F3.5 Tessar	89.50	75.00	4x5 Pacemaker Sp. Graphic		324.75
Kine Exakta V, F2 Biotar "T"			F4.7 Ctd. Flash Kalart		199.00
Ctd. Lens.....	313.75	219.50	Rldr. & Acc.....	324.75	199.00
Rectaflex F2 Xenon Ctd.	295.00	220.00	4x5 Pacemaker Crown Graphic F4.7		279.75
Kardon F2 Ctd. Ektar	299.50	129.50	Ctd., Flash, Kalart Rldr.		169.50
			& Access.....	279.75	145.00
			2 1/2x3 1/4 Super Graphic F4.5		279.75
			Rldr. Flash Acc.....	279.75	117.00
			8mm Revere 88, F2.5		72.50
			Ctd.....	72.50	44.50

## SAVE 33 1/3%

2 1/2x3 1/4 Fotolarger with lens.....	\$32.50
Package of 5x7 Enlarging Paper.....	1.21
3 8x10 Trays.....	4.75
Developer, Shortstop, Hype, Safelight.....	9.00
Enlarging Easel.....	13.00

Reg. \$60.46  
YOUR COST ONLY \$39.75

## NEW KINE EXAKTA V—



1951 Model!!  
• Serves as two cameras, while you buy only one!!  
• Two built-in Flash Terminals, Regular and Strobe!

with F3.5 T ctd. Tessar lens.....\$199.50  
with F2 T ctd. Xenon lens.....227.50  
with F2 T ctd. Biotar lens.....313.75  
with F1.9 T ctd. Prime-plate lens.....240.00  
CARRYING CASE.....12.00  
Minifilm will allow you a minimum of \$16.00 for your old Kine Exakta camera toward the purchase of the new 1951 models above.

## New 1952 Model AUTOMATIC ROLLEI



With FULL SYNCHRO COMPUR RAPID SHUTTER, new focusing hood, new snap open Ever-ready case with: F3.5 T Ctd. Xenar lens \$269.50  
with F3.5 T Ctd. Tessar lens \$299.50  
with F2.8 T Ctd. Tessar lens \$345.00  
Minifilm's Bonus Trade-In Allowance for your old camera and budget payment plan will make the new 1951 Rolleis easily available for you now.

## 10% DOWN!

You can buy that camera NOW under Minifilm's Time Payment Plan with just 10% down—10% a month. Trade-in of your old equipment can also be accepted as down payment.

## Reg. \$100.45 \$33.95 COMPLETE BOLSEY B2 OUTFIT



F3.2 Ctd. E. R. Case, Flashgun, Sunshade & 3 Filters. YOUR COST \$66.50 (Like New)

Reg. \$32.50 SAVE \$12.55 WESTON MASTER II PHOTO ELECTRIC EXPOSURE METER It's Expensive to Guess!! Enjoy perfect Negatives and save on Film. (NO WASTE) ONLY \$19.95 used

GE PRI METER, Reg. \$19.95  
GE DW8 METER, Reg. \$24.95 \$14.95

## GOLDE Numanumatic SLIDE PROJECTOR

• 2x2 300 Watt  
• Blower Cooled  
• Slide Film (for 200 Slides)  
Reg. \$57.00. SAVE \$20.00!!  
Your Cost.....\$37.50  
L.N. GOLD REFLEX, 2 1/2 Se. Blower, Case 300 Watt.....\$54.00 L.N.

## COLOR FILM AT THE PRICE OF BLACK AND WHITE

Film manufactured by nationally known firm. All film is fresh and guaranteed. Late 1952 dating. Price of film includes FREE processing and return postage.

8mm roll 25 ft. double.....2.75 1.50  
8mm mag. 25 ft. double.....3.25 2.75  
16mm roll 100 ft.....7.50 6.00  
16mm mag. 50 ft.....8.50 7.25

## KODAK AUTOMATIC Retina IIA CAMERA (Indistinguishable from New)

• Built in Synchro  
• Compur Rapid Shutter  
• Cold. Rldr. & F2 Ctd. Schneider Xenon Lens  
• Automatic Shutter Locking Device

ONLY \$119.00, Carrying case \$9.00  
RETINA IIA CAMERA w/F3 Ctd. Xenon lens \$104.00  
WHILE THEY LAST Carrying case.....\$9.00

Please rush me the following equipment.....  
Deduct trade-in allowance of my equipment.....  
Enclosed in balance due.....  
Ship. Equip. C.O.D. for balance due.....  
Name.....  
Address.....  
City.....  
Enclosed is Time Payment Deposit & Information.

LU-2-1416  
**MINIFILM CAMERA CORPORATION**  
1190 AVENUE OF AMERICAS, N. Y. C., BET. 46th and 47th St.



## ART OF VIEWFINDING with the 35-mm. EXAKTA

A new art has been added to Exakta Photography—the art of viewfinding with the interchangeable reflex hood and the Penta-Prism finders. These exceptionally versatile viewfinders enable you to get photographs that otherwise would be impossible.

With the Exakta you can shoot vertically or horizontally from ground to eye level. You can shoot over the heads of people. You can shoot in back of you and to the side to photograph unsuspecting subjects. In any photographic situation, the Exakta gets the picture. And with either finder you always view through the lens—so there is never any parallax error.

The Exakta photographer—in viewing, in focusing, in shooting—enjoys a great advantage. Therefore, the Exakta is the world-wide choice of discriminating 35mm. photographers—the universal camera for amateur and professional work, sport and action, clinical, dental, microscopic, color, portrait, close-up, copying, and aerial photography.



### EXAKTA "V" WITH WAIST-LEVEL VIEWFINDER

f3.5 Zeiss Tessar  
"T" Coated Lens.....\$180.00\*

f2.0 Schneider Xenon  
"T" Coated Lens..... 200.00\*

f2.0 Zeiss Biotar  
"T" Coated Lens..... 275.00\*

f1.9 Meyer Goerlitz  
Primoplan "T" Coated.. 210.00\*

Penta-Prism Eye Level  
Reflex Viewfinder..... 60.00\*

\*plus tax, fair traded

See Your Exakta Dealer!

FREE—Write Dept. 200 for booklet "B" and booklet on close-up technique. Exakta owners, mention model and serial number of your camera in all correspondence.



### EXAKTA CAMERA COMPANY

46 West 29th Street New York 1, N. Y.

Exclusive Sales And Service Organization In The U. S. A.  
For Ihagee Camera Works, Germany

# the last word letters from our readers

## Mickey's Brother?

Sirs:

John Bright's picture of Mickey in the August issue of MODERN reminded



me of this picture which I made with a 4x5 Speed Graphic a short time back. Actually, this dog is sitting in the palm of his master's hand! Using panchromatic film, my exposure was 1/200 second at f/11 in bright sunlight.

Tampa, Fla.

Burton McNeely

## Scoop

Sirs:

Congratulations on the fine article and color reproductions appearing in the September issue in connection with the 3-dimensional Reconnaissance camera now being used in Korea. A "scoop" if I ever saw one!

Jervas W. Baldwin  
Staff Photographer  
Des Moines Register

Des Moines, Iowa

## Moonlight Effect

Sirs:

Rolf Tietgen's picture in your June issue of a seashore scene with a moonlit effect inspired me to make this pic-



ture of two girls frolicking on the beach with their dog. I used a Rolleiflex, Super-XX film, and shot a 1/250

second at f/22, but the enlargement required overprinting to get detail in the highlight area.

St. Petersburg, Fla. Dennis Hallinan

## Abbreviations

Sirs:

I have several times noticed the initials PSA and ASMP in your magazine, always without explanation. What do they mean?

Hamilton, Ontario

J. C. Barker

• The initials PSA stand for the Photographic Society of America; the initials ASMP stand for American Society of Magazine Photographers.—Ed.

## From Greece

Sirs:

Being an amateur photographer and a reader of MODERN, I got the idea for making this picture from the article



"Don't Keep the Sun Behind You" in your May issue. Using a Rolleiflex, I was able to make a 1/25 second at f/12 exposure on Plus-X film by using natural light alone.

Athens, Greece

Lola Papavasiliou

## Cheesecake Abroad

Sirs:

I rather pay the postage for a letter from Europe to U.S. than miss to say it. Congratulations on the article of Mr. Munkacsi against cheesecake! At last a man who talks like a grownup and an artist, who has talent, taste, and brain. Cheesecake is doing to photography what the juke-box box is doing to Chopin. And don't think I am a frustrated spinster, or I'll send you a photo of myself.

Vilshofen NDB

Germany

Lenore Troost

• A cheesecake photo?—Ed.

Sirs:

You are kind to invite comment for Mr. Gowland and Mr. Munkacsi in the August cheesecake items in MODERN. I hope foreign comment is complied also. For with congratulation to Mr. Munkacsi for witty, he is like the sculpture "Thinker" (who) is rock and cannot move. He is excited for the pretty comment but he is dead for the (Continued on page 12)





# STOP HERE FOR VALUES!



## TOP TRADE-IN ALLOWANCES ON

Brand New 1952 models

## AUTOMATIC ROLLEIFLEX



Now featuring new M-X Synchro compur rapid shutter for all bulbs and strobe, to 1/500

- choice of 3 coated lenses
- new 2-way focusing hood
- new snap-open eveready case
- automatic film transport & shutter cocking

Automatic Rolleiflex, including new style case, and:  
 f3.5 coated Schneider Xenar.....\$269.50  
 f3.5 coated Zeiss Tessar.....299.50  
 f2.8 coated Zeiss Tessar.....345.00  
 Rolleicord III, f3.5 ctd. Xenar, new style case.. 160.00

## SPECIAL SALE ON BRAND NEW SCHNEIDER ANGULON WIDE ANGLE LENSES

Here's a real buy on these famous imported wide angle lenses for press and view cameras! Known the world over for quality and dependability.



65mm f6.8 Angulon for 2 1/4 x 3 1/4.....\$47.50  
 90mm f6.8 Angulon for 3 1/4 x 4 1/4 & 4 x 5.. 49.50  
 120mm f6.8 Angulon for 5 x 7.....79.50

All brand new factory coated lenses in the latest synchro rim-set compur shutters.

## TOP QUALITY GERMAN POCKET TRIPODS

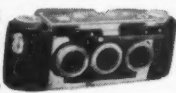
LIGHTWEIGHT ALUMINUM

WEIGHT PRICE

11 section—w/tilt head  
 Open 45 1/2" closed 7 1/2" 10 1/2 oz. 15.50  
 10 section—w/tilt head  
 Open 47 1/2" closed 8 1/2" 10 1/2 oz. 14.25  
 7 section—w/tilt head  
 Open 46" closed 10" 10 1/2 oz. 12.00  
 4 section (Brass)  
 Open 49" closed 16" 21 oz. 9.25  
 4 section—w/tilt head  
 Open 52" closed 18" 22 1/4 oz. 11.50  
 Leather case for tripod.....2.75



## Take Life-like Pictures IN 3 DIMENSIONS with the amazing STEREO REALIST



Stereo Realist, f3.5 ctd. lenses.....\$162.50  
 Realist Viewer.....19.75  
 Mounting Kit.....29.50  
 Leather eveready case for camera.....11.25  
 Flash unit.....9.75  
 TDC Viewer.....12.50  
 Real Life Viewer.....12.50  
 Brumberger Viewer.....9.95  
 USED SPECIAL! Stereo Realist, f3.5 ctd.....139.50

## LIKE NEW CLASSIFIED BUYS SUBJECT TO 10-DAY TRIAL MONEY-BACK GUARANTEE

4x5 Anniversary Speed Graphic, 13.5 cm f4.5 Zeiss Tessar in compur, Hugo Meyer RP, Sol tripper.....\$129.50  
 8x10 Anaco Universal View—real case in a demonstrator model.....\$115.00  
 4x5 Deardorff—most compact and versatile View camera.....\$95.00  
 3 1/4 x 4 1/4 Pacemaker Crown Graphic, f4.5 ctd. Optar in Graphex X, Kalart RP, Helland flash.....\$169.00  
 2 1/4 x 3 1/4 Anniversary Speed Graphic, ctd. f3.7 Ektar lens, Kalart RP.....\$119.00  
 4x5 Pacemaker Speed Graphic, f4.7 ctd. Ektar, Kalart RP, Graflex flash.....\$195.00  
 2 1/4 x 3 1/4 Busch Pressman, f4.5 ctd. Raptor in Rapax shutter, Busch BC flash.....\$104.00  
 35mm Kodak Retina I, f3.5 Ektar, chrome model, case.....\$37.50  
 Argoflex E, f4.5 lens, leather eveready case.....\$37.50  
 Standard Rolleiflex, f3.5 Zeiss Tessar, case.....\$69.50  
 Kine Exakta II with brand new f2 ctd. Schneider Xenon.....\$149.00  
 9x12 Linhof Technika, 6" ctd. f4.5 Xenar in synchro compur, Hugo Meyer RP, 8 film holders.....\$149.00  
 2 1/4 x 3 1/4 Pacemaker Speed Graphic, f4.5 ctd. Optar, fully synch Graphex shutter, Kalart RP.....\$189.00  
 Rolleicord I, f4.5 Zeiss Triotar, case.....\$45.50  
 Leica II with brand new ctd. f3.5 Elmar lens.....\$169.00  
 Graflex E, f3.5 ctd. lens, synchro Rapax shutter, case.....\$84.50  
 35mm Cee-Ay, f4.5 ctd. Wollensak lens, synchro shutter, cpld. RP.....\$29.50  
 620 Kodak Tourist 800, f4.5 ctd., synchro shutter up to 1/800.....\$69.50  
 3 1/4 x 4 1/4 Auto Graflex, Dbl. Ext. 7 1/2" f4.5 B & L Tessar lens.....\$74.50  
 Perflex 101, cpld. RP, f3.5 Kodak Ektar in compur shutter.....\$34.50  
 35mm Perflex 55, cpld. RP, f2.8 lens, 1/1000 speed, case.....\$44.50  
 Kodak Retina IIb, f2 ctd. Xenon, synchro compur rapid shutter.....\$109.00  
 2 1/4 x 3 1/4 Century Graphic, f4.5 ctd. Triotar, synchro shutter, optical viewfinder.....\$79.50  
 1951 model Automatic Rolleiflex, f3.5 ctd. Zeiss Tessar, synchro shutter.....\$105.00  
 Flaxette Reflex, f4.5 Hugo Meyer Trioplan, Promitor II shutter, self timer.....\$24.50  
 2 1/4 x 2 1/4 Wulter, f2.8 Zeiss Tessar lens, compur rapid, cpld. RP.....\$69.50  
 120 Rifax, German folding, f3.9 lens, rim set, compur shutter.....\$29.95  
 35mm Zeiss Contax IIa, f2 ctd. Sonnar—latest synchro model.....\$299.50  
 with f1.5 ctd. Sonnar lens.....\$299.50  
 Deluxe eveready leather case.....\$10.00  
 116 Kodak 2A, f6.3 Kodak Anastigmat lens.....\$14.95  
 120 Zeiss Nettar C, f4.5 lens, K1.10 shutter, self timer.....\$29.50  
 Zeiss Super Ikonta A, f3.5 ctd. Zeiss Tessar, synchro model.....\$95.00  
 2 1/4 x 2 1/4 Imported Ricohflex IIIB Reflex, f3.5 ctd. lens, synchro shutter NEW.....\$39.95  
 35mm German Finetta, f2.9 ctd. lens, synchro shutter.....\$7.50  
 35mm German Finetta, f2.9 ctd. lens, synchro shutter.....\$29.95  
 Anaco Automatic Reflex, synchro, Rapax shutter, f3.5 ctd. lens, display model, Reg. \$195.00.....\$146.00

**Save 29% on 8mm Film**  
 Fresh 8mm (Standard double 8) 50 Weston fast Pan-chromatic film Reg. \$2.10 each  
**While they last—3 rolls for \$5.00 INCLUDING PROCESSING**

16mm Cine Kodak K, f1.9 Kodak Anastigmat lens, Deluxe compartment case.....\$99.00  
 takes 100 ft. roll of film  
 16mm Cine Kodak BB, f1.9 lens, takes 50' roll of film.....\$69.50  
 8mm Kodak Magazine B, f1.9 ctd. lens, latest model.....\$99.00  
 8mm Revere S-8, f2.8 ctd. lens, latest model.....\$44.95  
 8mm Revere Ranger, f2.5 ctd. lens, Roll Load.....\$6.00  
 8mm Revere 85 Deluxe projector, complete w/ frontalite case.....\$2.00  
 8mm Keystone R-8, 300 wt., display model.....\$9.95

## SATISFACTION GUARANTEED

All items offered subject to prior sale. Save C.O.D. charges. Add estimated shipping costs; we'll refund promptly every cent not used. If you prefer C.O.D., please send 10% deposit with order. Prices subject to change without notice.

## SPECIAL SALE

## STEINHEIL BINOCULARS!



A fine imported lightweight binocular is just the thing for the ball park, boating, or hunting trips. Central focusing for easy and rapid focusing. Made by the famous Steinheil Company of Germany, these precise coated optics give vividly clear images.

**BUY NOW AND SAVE 25% !!!**

6 x 30 | 8 x 30 | 8 x 40  
**\$49.50 | \$57.50 | \$72.00**

Prices include genuine leather carrying case and all Federal Excise tax!

## Camera Place has High Fidelity BRUSH SOUNDMIRROR

- Tape Recorders
- RCA accordion cone speaker
- AC erase head
- High Frequency response
- Fast forward & rewind
- Luggage type case 9 1/2" x 14 1/2" x 16"



**\$279.50\***  
 SOUNDMIRROR #BK-433-P.....  
 BRUSH SOUNDMIRROR model BK-414—standard portable model with unattended rewind \$199.50\*  
 \*shipped prepaid within Continental U.S.

## ELGEET TELEPHOTOS

for 8 & 16 mm Movie



The Elgeet 38mm f:1.5 focusing Cine-Tel Telephoto Lens provides 3X magnification for 8MM cameras.

**Only \$69.55.**

The Elgeet 38mm f:3.5 fixed focus Cine-Tel Telephoto Lens affords 3X magnification for 8MM cameras.

**Only \$31.30**

The Elgeet 75mm f:2.9 focusing Cine-Tel Telephoto Lens for 16MM provides 3X magnification.

**Only \$69.55**

## AIR MAIL TODAY

CAMERA PLACE INC.  
 1295 Sixth Ave., N. Y. 19  
 Plaza 7-1366

- ☐ Check or Money Order
  - ☐ Cash (please send Registered Mail)
  - ☐ Deposit for C.O.D.
- Please send at once:.....

I would like to trade:.....

Please send information on:.....

☐ SEND NEW CATALOG !!!

NAME.....

ADDRESS.....

CITY.....ZONE.....STATE.....

# CAMERA PLACE

1295 Sixth Ave. (bet. 51-52 St.) New York 19, N. Y.

He shoots in



**COLOR**

He specializes in



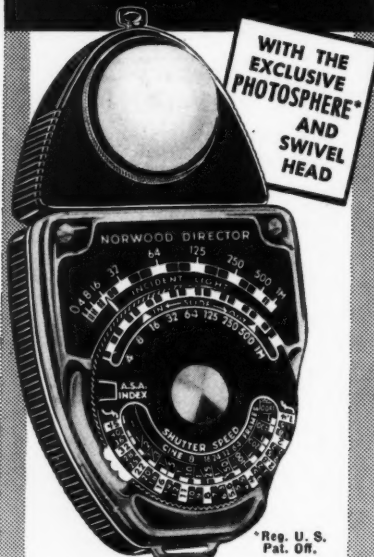
**BLACK+WHITE**

but **BOTH**  
swear  
by the



**NORWOOD Director**

Incident Light  
Exposure Meter



WITH THE  
EXCLUSIVE  
PHOTOSPHERE®  
AND  
SWIVEL  
HEAD

\*Reg. U. S.  
Pat. Off.

**T**he NORWOOD DIRECTOR is the only true INCIDENT LIGHT exposure meter... it actually determines correct exposure, sets you on the proper course that means you get the picture you want when you want it... in black-and-white or color. Originally created for Hollywood lensmen, the Norwood Director is now the choice of tens of thousands of amateurs and professionals alike. Nothing compares with NORWOOD.

The NORWOOD DIRECTOR... complete with Photosphere for correct exposure, Photodisk for Contrast Control, and Photogrid for Measuring Brightness Range, \$35.00, including tax. At your Dealer's, or write for FREE booklet, "Correct Exposure Determination."

"Standard of the Studios"

**DIRECTOR PRODUCTS CORP.**

570 FIFTH AVENUE  
NEW YORK 19, N. Y.

# the last word

letters from  
our readers

(Continued from page 10)

pretty picture. Mr. Gowland does not comment so snappy I think because he says all to say with beautiful and pleased pictures.

Valladolid, Spain

Luis Santiago

## Telegraph Hill

Sirs:

Everything I have learned about photography I owe to two things—your magazine, and my mistakes. This is one of my favorite photographs which



was made on San Francisco's famous Telegraph Hill. Thanks to the tips on adding human interest to a picture, and thanks to your recent article on using self timers, I was able to appear in this picture myself. It was made with a Ciro-flex "C" camera on Ansco Supreme film with an exposure of 1/10 at f/16. A Wratten G filter was used over the lens.

Chicago, Ill.

Ramon Justin

## It's the Woman Who Pays

Sirs:

Will you settle a family argument? I've seen pictures of Shirley Ford appear in *Minicam* and *MODERN* off and on for several years and I swear that Miss Ford is the girl who appears on the cover of the Cut Film booklet advertised by Fidelity Mfg. Co. on page 101 of your May issue. My wife has bet me a buck that the girl in the picture is not Shirley Ford. Who collects?

Allentown, Pa.

Reg Crawford

• We wouldn't bet on who collects—but the girl is Shirley Ford.—Ed.

## Bang!

Sirs:

Your April issue with the shots of the old amateur equipment brought back to mind a lot of things that had been forgotten by me as well as everybody else for years probably.

When I first started to operate a projector in a Movie House in Little Rock in 1903, we had five different gauges of film to contend with, with as many projectors to handle them. Among them were Lumiere with a 32mm gauge, a Lubin with just about what we have today, close to 35; a motley array of Geneva movements, claws,

and beater movements to get the film stopped in front of the lens.

Later in 1903 we had a single reel film called the "Great Train Robbery" made by Edison which was the biggest thing to come out of the movie studio up till that time. In the final scene of the reel, a *big bad man* fires a pistol point blank at the audience, which suggested a smashing finale for the story and sent the audience out of the tent with their hair on end. A blank cartridge was fired thru a hole in the screen at the crucial moment with a climax never reached since...

Austin, Texas

W. Hope Tilly

## Vox Populi

Sirs:

In my opinion, you "wasted" five whole pages in your Sept. issue on the article by Jacquelyn Judge titled "A Place in the Sun." Why did you add a "Movie of the Month" as a feature? It seems to me that you could surely find more worthwhile articles than these.

Yellow Springs, Ohio

James Birtle

Sirs:

Just a word of appreciation for your article on the forthcoming movie "A Place in the Sun." I feel that you are taking an important step in the right direction. Informative articles of this nature should prove valuable to anyone sincerely interested in photography.

Rockford, Ill.

Bert Nystrom

## Bear Facts

Sirs:

I particularly enjoyed the picture of the bear in "Photograph Your Fam-



ily's Vacation" in the June issue of *MODERN*. Although I realize that Peter Gowland was not actually afraid of the bear in making his picture, I am enclosing a photograph of a Yellowstone Park bear practically surrounded by photographers. My picture was made with a 4 x 5 Speed Graphic set at 1/200 second, f/16. I used a No. 5 flashbulb to supplement the natural daylight in making this exposure on Super Panchro Press Type B film.

Flint, Michigan

Leo Johnson





◀ Josef Schneider, foremost child photographer, says:

"You can earn a  
good income in  
Baby Photography"

Today, Josef Schneider is absolutely tops in the field of baby photography and his exciting work has tremendous national appeal. His clients include Gerber Baby Foods, Squibbs, Heinz, Look Magazine, Macy's, dozens of insurance companies and family magazines—and thousands of Mothers. Since he started

eleven years ago, he has photographed over 20,000 babies.

Josef Schneider says, "Skill and competence in the field of baby photography can bring recognition . . . and big money. But," continues Joe, "success can be attained only by sound and thorough training."

Every community in the country will support a good baby photographer. But success and recognition demand the kind of skill and knowledge that comes only through down-to-earth training.

Advertising agencies pay as high as \$200, \$300 and more for top-notch baby shots to advertise a large variety of products, ranging from soap to soup to automobiles!



Success demands  
"Know-How"...

train at N.Y.I.

#### LEARN-BY-DOING AT N.Y.I.'S FAMOUS N. Y. SCHOOL

For over 42 years, N.Y.I. has been training ambitious men and women for careers in professional photography. This is the school that's famous for its LEARN-BY-DOING methods—and you're behind the cameras working with professional equipment and glamorous models from the very first day.

Baby Photography is just one phase of our Complete courses in Fashion, Advertising, Commercial, Portrait, News and Natural Color Photography. Splendid up-to-date equipment. The N.Y.I. faculty comprises distinguished professional photographers, each a specialist in his own field—all equipped to give INDIVIDUALIZED attention to your own special needs. Day and evening courses. Co-educational.

Visit the school today, or if that's not convenient, write for N.Y.I.'s big Free Booklet. Get started on the road to a bright photographic career.

#### LEARN BY HOME STUDY THROUGH N.Y.I.

If you cannot attend our Resident School, turn your hidden talent into a profitable career by studying at home in leisure hours. The N.Y.I. Home Study Course is based upon our famous LEARN-BY-DOING methods. It is planned to give you individualized supervision, valuable knowledge and practical assignments which speed you on the way to a new career, without taking you away from your present job or family responsibilities. Outstanding photographic authorities have prepared each easy-to-understand lesson. Profusely illustrated, clearly printed and with fine bindings, this course is your perfect training aid and a lifetime Reference Library.

The N.Y.I. Home Study Course in photography presents the material so clearly, the step-by-step progress is so simple to understand . . . that it is almost the equivalent of on-the-spot training!

...America's Oldest and Largest  
Photography School  
and the Most Thorough

G.I. Approved — Free Veterans Counseling

See this famous school in action, if convenient.

**FREE** N.Y.I.'s Famous Photography Book  
WRITE TODAY

NEW YORK INSTITUTE OF PHOTOGRAPHY

Dept. "117," 10 W. 33 St., New York 1, N. Y.

Please send me complete information regarding

☐ Resident Training ☐ Home Study Course

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

Zone \_\_\_\_\_ State \_\_\_\_\_



## Coated, color-corrected, focusing-mount 8MM 1 1/2" F:3.2 TELE- PHOTO \$16.95

Specifications: 3X magnification; diaphragm openings to f:22; distance settings from 3 1/2 ft. to infinity; built-in shade.



Everybody agreed: When we first offered this fine lens, it was a sensation. And we sold enough of them to convince our supplier to expand the Spiratone line of 8mm lenses! We know this will make your selection more difficult, since each lens, regardless of price, represents an unusual value in its own class, but we can assure you that you are not only saving 50% or more by buying Spiratone 8mm lenses, but that you are getting superb lenses, in neat dur-

aluminum mounts, thoroughly tested and recommended to the most critical photographer!

1 1/2" f:2.5 FOCUSING, similar to f:3.2 lens, but one stop faster, a \$60.00-class lens, Spiratone-made to sell at **\$23.95**

1 1/2" f:1.9 FOCUSING, still faster; in fact, in the "ultra-speed" group, though economy-priced at **\$29.95**

7MM f:2.5 WIDEANGLE, clickstops, covers 4X the area of your normal 1/2" lens **\$29.95**

6MM f:1.9 WIDEANGLE, an extremely fast extreme wideangle at the low price **\$39.95**

Every lens is coated and color-corrected. All 8MM lenses have standard threads and fit all turret and non-turret Revere, DeJure, Keystone, Franklin, and Perflex cameras, also the Kodak Bellows. Adapters are available for use of these lenses on the B&W Sportster and Companion, the Bolex L-8 and the Cinemaster. Adapter \$1.95.

Purchase of any of the 8mm tele lenses advertised entitles you to an auxiliary wideangle, to fit your normal camera lens, doubling your coverage, for only an additional **\$7.95**

State speed, model; normal lens you have, when ordering.

Portable, Crystal-Beaded  
**30"x40" TRIPOD SCREEN \$8.19**



Sensational! Never before was a fine quality screen offered at so low a price. Crystal-beaded pyroxylin surface adds extra brilliance to your pictures! Screen raises and lowers on elevating rod, assures positive screen alignment. The metal can is finished in scratch-resistant hammer-ton blue enamel. Carrying handle sets automatically for balanced carrying. The sturdy tripod is chrome-plated and has protective rubber tips.

OTHER MAKE SCREEN PRICES RISING, THESE LOWEST-IN-SCREEN HISTORY PRICES AND MANY VALUABLE FEATURES ADD UP TO ANOTHER UNDEBTABLE SPIRATONE VALUE.

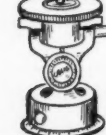
Screen Size	Appr. Shps. Wt.
30"x40"	8.19
40"x40"	9.64
37"x50"	11.89
50"x50"	13.95
45"x60"	17.95*
52"x70"	20.95*

Free with any tripod screen (please specify): 10 Interesting 2x2 color slides or 8mm 100 foot color film.

WALL AND CEILING SCREENS  
Same construction as tripod screens, but without stands.

30"x40"	\$6.95	50"x50"	\$10.49
40"x40"	7.95	45"x60"	13.95*
37"x50"	9.49	52"x70"	16.95*

\*These screens are shipped by us Express (freight costs collect) within U.S.



SAVE 50% ON DELUXE

## CRAIG PAN & TILT TOP \$8.75

No advanced amateur or professional will want to miss this buy! Famous Craig-Thalhammer tripod head is calibrated in degrees of rotation—has "instant-on plus" 2 1/2" in diameter—extra long handle for guiding camera and locking tilting action. Reg. \$17.50.

Shipping Weight 3 lbs.



WALNUT TRIPOD, government surplus, with brass fittings, extremely sturdy, a 15 1/2" package when disassembled, an unusual value at **\$5.79**

COMBINATION OFFER: Walnut Tripod and Craig Pan & Tilt Top, both at 1/3 less than the value of the Craig **\$11.67**

Shipping Weights, Tripod 6 lbs., Combination 8 lbs.



"TRIPOD OF THE MONTH"  
6-section brass tripod, chromium finish, extends to 54", telescopes to only 15 1/2". Ideal for 35mm, reflex, small folding and 8mm movie cameras, complete with Spiratone Panhead. By all established standards, this tripod should sell for twice our **\$6.95**

price of **\$13.90**

Shipping Weight 4 lbs.

## Compare to Agree: It's Sensational! TEXHYDE BAG \$3.00

Made of that leather-like cloth, considered stronger than leather by many, Texhyde Bags of this kind sell everywhere for double or more. Purchase of a manufacturer's complete stock enables us to make this unusual offer. Bag is 10 1/2"x7 1/2"x3 1/2", has 7 1/2"x5 1/2"x1 1/2" outside pocket, zipper across entire top for easy accessibility, plated hardware, generously-sized, adjustable shoulder strap. Texhyde is scuffproof, waterproof, dirt-resistant, washable—in fact it's the ideal material for gadget bags. **Shipping Weight 2 lbs.**

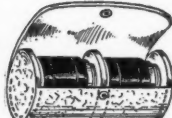


## For Color, For Black and White SPIRATONE TELEPHOTO and Wideangle Lenses HAVE PROVEN A MUST FOR



For these cameras:

Argus A2, C2, C3, C4, 21, Bantam, Bolex B, B2, C, Contessa 35, Ikoflex 35, Kine Exakta, F: 2.8, 2.9, 3.5, Kodak 35 (BF), Mercury II, Perflex, Polaroid Land, Pony 828, 135, Praktiflex f:2.9, 3.5; Retina I, II, Signet, Vito.



Set of Telephoto and Wideangle lenses in double leather case, for **\$29.95** any of the cameras listed. New, uniformly low prices save you between \$5.25 and \$19.70 per lens!



## NEW FEATURES

### NOT AVAILABLE BEFORE

Telephoto Finder Mask, supplied free of charge with every lens, for every 35MM camera requiring it.

All lenses furnished with either built-in or separate filterholders (saving you \$1.25 or more per lens!) Interchangeability of adapters, so that one lens may often be used on several different cameras.

Scientifically designed means of attachment of auxiliary lens to camera—every adapter expressly fitted for your camera.

\*If you wish to purchase a lens or set of lenses to be used on two or more cameras, write us what your problem is, and we will try to furnish you with that model which can be adapted for use with your particular cameras. Each lens is furnished for use with one camera only—additional adapters are \$1.25 each.

## PROVEN FEATURES STILL AVAILABLE

### DESPITE NEW LOW PRICES:

Extra-hard S-coating.

Full color correction.

Free genuine leather case.

Lifetime Service Guarantee.

No change in exposure or lens opening necessary.

Wideangle Finder Attachment for 35MM cameras **\$1.95**

When ordering, be sure to state what camera and lens you have.



## DEVELOPING TANK \$1.49



for 35mm, 828, 127, 620, 116, 616 Simple bayonet lock for different size adjustments. Made of chemical-resistant plastic. Vents for quick changing of liquids. Apatting rod. Easy loading in darkroom—all other operations in daylight. Easily worn double! **Shipping Weight 2 lbs.**

AGITATOR, WORTH \$2.20, only 98c. If ordered together with tank (Shipping Weight 4 lbs.).

## Individual Components Worth Almost double!

### ACME LITEPAK \$6.95

including bulbs, clamp-on easel, lighting plans



Acme Junior Litepak ordinarily consists of 2 clamps, clamp-on reflector, compact carrying case with compartments. To this, we have added photo-flood bulb for reflector, 2 reflectordisks for clamps, clamp lamp easel; in short, we have added what is required to make a complete, ready-to-use, outfit without increasing the already very low package cost of this nationally advertised Litepak. **Shipping Weight 6 lbs.**

Suggested Accessory: Photo-flood stand with crossbar \$3.49

## 2X2 SLIDE PROJECTOR BLOWER BASE \$7.69



BLOWER BASE. All-metal, built-in blower provides ample air circulation for your 100, 150, 200 watt 2x2 projector, prevents damage to slides, makes prolonged projection more comfortable. AC only. **(Shp. Wt. 6 lbs.)**

BLOWER CASE. Consists of blower base with top and carrying handle, suitable for Kodaslide 1A, Argus PA-100, 200, Marton, Spatius, Viewex, most other projectors less than 7" in height. **\$9.95** **(Shp. Wt. 9 lbs.)**

## 35MM SAFETY RELOADS

Fresh Kodak Plus X, 20 exposures, each 35c, 8 for \$2.00. Shipping Cost 25c. Fresh Kodak Plus X, 36 exposures, each 50c, 5 for \$2.00. Shipping Cost 20c. Exclusive with Spiratone: Factory-fresh safety Ansco-color, Daylight or Tungsten Types, each **\$1.50** postpaid



Seven for \$10.00. This film is unconditionally guaranteed to be in every respect equal to factory-packed Ansco-color film and is not to be confused with reloaded motion-picture film generally sold at a lower price. Expiration Date at least one year from date of purchase.

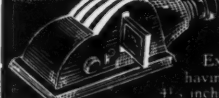
## 35MM DAYLIGHT LOADER \$5.95

Including Five Cartridges  
Take advantage of the exceedingly low cost of 35mm bulkfilm and load any desired length of film into a standard Eastman cartridge! **Shipping Weight 4 lbs.** 100 ft. guaranteed government surplus 35mm Ansco Supreme \$1.98. 100 ft. fresh safety Kodak Plus X \$3.49.

ANSCOCOLOR IN BULK  
Fresh, Safety, Daylight 235 or Tungsten 234 Emulsions  
25 Feet \$6.49 50 Feet \$12.25 100 Feet \$22.95  
Prices include 5, 8, 10 metal cartridges respectively.

## 35mm B&W TRANSPARENCIES

the most thrilling way of presenting your pictures. Printed from your 35mm films (doubleframe or singleframe Mercury size), without changing them in any way. Projection Positives are made on an extraordinarily fine grain film with each negative INDIVIDUALLY-exposed. Viewed in a small viewer or projected life-size on a screen—you'll enjoy the wide tonal range, the three-dimensional quality, the sparkling brilliance which only SPIRATONE PROJECTION POSITIVES can reveal in your pictures. Let us make transparencies from your old rolls, too, so you can relive those happy memories! Send us your next 35mm roll for Projection Positive Printing; there is no extra charge for ultra fine grain processing the negatives.



## PROJECTION POSITIVES ARE SURPRISINGLY INEXPENSIVE:

FROM UNCUT 35MM ROLLS: 20 Exp. Roll 65c 36 Exp. Roll \$1.05; 65 Exp. Roll \$1.80. From strips having less than six exposures, but no shorter than 4 1/2 inches in length or selected by frame No. each frame 10c.

## ANSCOCOLOR

72-HOUR PROCESSING \$1

1 2 1/2"x3 1/2" COLOR PRINT

ENCLOSE TRANSPARENCY FOR FREE PRINT OR ASK FOR PRINT

EDUCATIONAL SUPPLY CO. INC. 100 N. 4TH ST. PHILADELPHIA, PA. 19106

DOUBLEFRAME, PROCESSED AND MOUNTED \$1.00

Complete price list of other 35mm services, black and white and color, on request to Dept. PP

## PARALLAX-CORRECTING CLOSE-UP SETS



## REFLEX CAMERAS

Set consists of matched closeup lenses for taking and viewing lenses, including parallax-correcting prism. Only Spiratone offers you these extremely useful, in fact indispensable sets, at a fraction of the usual cost—yet unconditionally guaranteed. A SIMILAR IMPORTED SET FOR THE ROLLEIFLEX COSTS \$28.00!

Ideal for portraits, copying, clinical work and child photography. Lenses fit standard filterholders, specify Series V or VI for taking (bottom) lens. All viewing (top) lenses require Series V holders. For Argoflex, Ciroflex, Anso Reflex, Kodak Reflex viewing lenses \$1.00; for Uniflex, with set screw, \$1.40; for RolleiFlex f2.8 or 3.5 (specify which), bayonet type, \$1.75. Series VI filterholders for taking (bottom) lenses of Kodak Reflex, some models IkoFlex \$1.25; bayonet type for RolleiFlex f2.8 \$2.00. Plus 1 Set (20"-38") \$3.95. Plus 2 Set (13" to 20") \$4.95. Plus 3 Set (10" to 13") \$4.95.

Above sets also available for Bolex C, Ricobaflex, Spiraflex, Refleka, Brillians and most other twin-lens reflex cameras.

## EXTREME CLOSE-UP STAND \$3.95

One of the most useful gadgets we have ever seen! Whether you own a 35mm, 2 1/4x3 1/4, or a small folding camera up to 2 1/4x3 1/4, you can now take close-ups of coins, insects, stamps, flowers or any other small object with the simplicity of a snapshot of the baby! Camera is automatically centered, no need to watch parallax. Doctors, clinical workers, dentists, botanists, stamp and coin collectors will welcome this precision instrument. Comes complete with lens, removable legs and simple instructions.



## Imported All Metal SELFTIMER \$2.95

This is the only delayed action timer of this type which screws directly into the cable release socket. It features a first rate mechanism, adjustable time lapse and an automatically resetting release pin—to prevent damage to the delicate shutter mechanism. Models to fit almost every camera—please state what you have. Selftimer for Bolex B, B2, C, special model, including cable release \$2.95.



## TIME EXPOSURE & DELAYED ACTION

with the popular German

## AUTOKNIPS II \$4.95

This most popular of all selftimers, in conjunction with a cable release, adds to your camera a feature many a photographer has paid a small fortune for: 11 slow speeds from 1/2 second to ten seconds! Works on any camera! Costs only a few cents more than regular selftimers.



Free with Autoknips II: 7" Cable Release.



## Famous Make Government Surplus 16MM REELS AND CANS

Many new, some used. All in good usable condition. Made by B&H, Compco, Goldberg and other popular manufacturers.

Prices apply to Sets of Reels and Cans  
400 ft 4 for \$2.98, 9 for \$ 5.98  
800 ft 2 for \$4.49, 4 for \$ 7.98  
1200 ft 2 for \$5.49, 4 for \$ 9.98  
1600 ft 2 for \$5.98, 4 for \$10.95

## SUNRAY ENLARGER \$9.95

with lens and case



A compact, portable 35mm to 2 1/4x3 1/4 enlarger, ideally suited for the beginner with a limited budget. Complete with bulb, lens, negative holder, ready for use and instantly disassembled and stored in the handy carrying case.

FREE: ARCEE PRINT WASHER, worth \$3.30. Works in any tray 5x7 or larger. Shipping Weights 10 lbs.

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated—overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.s.

# SPIRATONE

Just Received from Germany!

## FIVE-PIECE

## Extension Tube Set \$7.95

For KINE-EXAKTA  
Indeed the biggest bargain ever offered in Kine Exakta Extension Tubes. Consisting of three metal tubes and two adapters, this precision-made set will please the meticulous Exakta owner, yet costs less than half as much as domestic sets, less than a third as much as other imported sets!

Also for the Kine Exakta as Bargain Prices  
40mm f:3.5 Olympus Wideangle, an extraordinarily sharp lens made expressly for us \$3995 by a large Japanese manufacturer

90mm f:4 Sun Telephoto, another example of the finest in Japanese lensmaking; acclaimed by users as equal to the very best; leather case \$3995

40mm f:4.5 Schneider Igoon Wideangle, a product of Germany's foremost lens manufacturer. Reg. \$60.65 \$4995

135mm f:3.8 Sun Telephoto, not only the fastest lens in the 135mm group, but acknowledgedly equal to the sharpest; with leather case \$4995

105mm f:3.5 Schneider Xenar, a well-known lens formula in the 2X magnification field \$5995

SPECIAL: 85mm f:2.8 Steinheil Culinar Telephoto PLUS 40mm f:3.5 Olympus Wideangle, BOTH for \$8995

All lenses are brand new, coated, color-corrected, have chrome mounts

MODERN EXAKTA GUIDE, by Dr. K. S. Tydings, the only up-to-date book covering all phases of Kine Exakta I, II, V and Exa work; perfect as a reference book; first edition just out \$1.95

NEWSCHIEF FLASHGUN, with extra-deep reflector, extension outlets, ejector, focusing spot, circuit-breaker, made for American Bolex Co. to sell for \$28.00 \$8.95

In stock: Most complete line of Kine Exakta accessories: Cases, adapters and shades for all make lenses—write for details, stating your needs.

## Extension Flash \$4.95

No longer need you worry about flat front lighting—you can now achieve with flash the same effects as you would with two photoflood bulbs! You can illuminate entire rooms more evenly, you can double your light output, get smaller openings for more depth of field.

Every Spiratone Extension Flash consists of the bulb holder (for screw-base bulbs), an adjustable reflector, 15 feet of cord and a means of attachment to your particular gun—specify model. Shipping Weight 2 lbs.

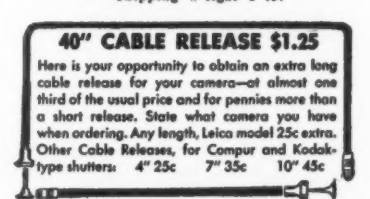
Widget-bulb adapter with ejector, for your flashgun or extension 58s. Model A Extension Flash fits all flashguns with standard extension outlets, such as Helland, King Sol, Newschief, etc.—other models, at no extra cost, for units without outlets, such as Argus C3, Kalart Compak. State what you have when ordering.



## SPIRATONE PANHEAD

A chromium-plated titthead which sturdily supports the heaviest movie, 35mm, 2 1/4x3 1/4, 2 1/4x2 1/4 cameras. Single motion panning and tilting action, locked by simple turn of the handle. \$1.89

Shipping Weight 1 lb.



## 40" CABLE RELEASE \$1.25

Here is your opportunity to obtain an extra long cable release for your camera—at almost one third of the usual price and for pennies more than a short release. State what camera you have when ordering. Any length, Leica model 25c extra. Other Cable Releases, for Compur and Kodak-type shutters: 4" 25c 7" 35c 10" 45c

Cable Releases, with set screws (for time exposures on B), for Compur, Kodak, Wollensak shutters: 10" 75c, 40" \$1.50, 60" \$2.50. Shipping Cost (min.) 10c per cable release.

## Famous German WIDEANGLE FOR 4"x5" \$24.95

in flash Prontor II shutter

Commercial photographers and advanced amateurs alike have waited for just such a buy! Made by Leitz, an old-time German optical manufacturer, the 105mm f:5.3 coated wideangle anastigmat is for the 4x5 press camera owner just "what the doctor ordered". It covers approximately 85 degrees, has openings to f:32 and one half of the lens can be removed, converting it into a telephoto double the original focus length. The popular Prontor II shutter has eight speeds from one second to 1/200th, T and B; delayed action and built-in flash.

Other wideangle anastigmats, same features as above: 90mm f:5.8 for 3 1/4x4 1/4", 9x12cm cameras \$23.95 120mm f:5.8 for 5x7" cameras \$29.95 Shipping Cost 35c per lens.



Save 50% on

## 35MM STEREO OUTFIT \$9.38

Makes any 35mm camera into a stereo camera. Camera mounts on tripod adapter, two pictures are taken, from the two positions on the adapter, resulting in a gorgeous three-dimensional view when looked at through the all-metal stereoviewer. Since you utilize the full film size your transparencies come back mounted on the processor, as always, and you merely have to attach the two corresponding views to the stereomounts. Built-in Tripod adapter with movable track, battery-operated focusing viewer and 25 Stereon mounts—all for only \$9.38. Ideal for Argus, Kodak 35, Mercury, Robot, Retina, Leica, Kine-Exakta and all other 35mm cameras. Shipping Weight 3 lbs.

## Brand-new, image-erecting UNIVERSAL FINDER \$32.50

for Leica and Contax  
Settings and parallax correction for all lenses from 35mm to 135mm. Beautiful satin-chrome finish; accessory clip on top of finder makes possible use of additional equipment. Leather case, worth \$2.00, included at no extra charge.



## Brand new, coated, rangefinder-coupled 90MM F:4 TELEPHOTO FOR LEICA \$49.95

We'll guarantee this lens to be equal to the very finest, regardless of cost! Chromium focusing mount, precision coupled to the Leica rangefinder! Coated, color-corrected. Settings from 3 1/2 feet to infinity. Lens openings from f:4 to f:16. Depth of field scale. Magnification 3 1/2 times the area. Price includes deluxe leather case. A Spiratone Exclusive!

SPECIAL: Your choice of either coated, rangefinder-coupled Steinheil Culinar 85mm f:2.8 or 135mm f:4.5, PLUS image-erecting Universal Finder, a sensational combination at \$89.95

## Leica Accessories

60" Cable Release .....	\$ 1.98
11" Cable Release .....	.70
SELFTIMER, screws over release button, automatically resetting pin .....	2.95
EXTENSION TUBES, set of three, 10mm, 15mm, 30mm .....	5.95
SUPER-NOOKY Closeup Device, couples rangefinder focusing with closeup lens down to 1 1/2 feet, a must for portraits, specify Elmar, Summar or Summilux model .....	16.95
OPTICAL TELEPHOTO FINDERS, with parallax-correction, specify if for 75mm, 85mm, 90mm, 110mm, 135mm lens, easily worth double; with leather case .....	6.95
LEICA GUIDE, an up-to-date 112 page book on all phases of Leica photography .....	1.75

Special Literature available on: Bolex Accessories; Kine Exakta Accessories; Leica Accessories; Cameras Under \$40.00; Movie Lenses and Accessories; 35mm Camera and Slide accessories; Indoor Lighting and Flash Equipment; 35MM Processing Services; Gadgets, Filters, Tripods, closeup and general picture-taking accessories; Darkroom Equipment. Send postcard stating camera(s) you have, circulars you want. There is no charge, of course.

49 WEST 27th STREET  
NEW YORK 1, NEW YORK  
32-34 STEINWAY STREET  
LONG ISLAND CITY 3, N. Y.



# BUY! BUY! BUY!

## Amazing Money Saving WAR SURPLUS BARGAINS

### 35 POWER ERECTING MICROSCOPE

AMAZING  
CLARITY

"All-Position"  
Universal  
Mount

Greater  
Versatility



**Gives You 3" of Working Space  
from Objective to Platform . . .**

Prism Erectors give you an erect image—exactly as your eye sees it, not upside-down as in an ordinary Microscope. Ramsden Eyepiece permits fine precision focusing. 3-Element color corrected objective—1" diameter. Microscope body is of brass with black crackle finish. 6½" long with base 7"x3". Only because we were able to utilize some war surplus parts are we able to offer such a fine Optical Instrument—easily worth \$75.00—at this special low price.

Stock No. 970-M.....\$29.50 Postpaid



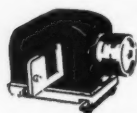
### SIMPLE LENS KITS

**THE LENS CRAFTERS DELIGHT!** Kits include plainly written, illustrated booklet showing how you can build lots of optical items. Use these lenses in photography for copying. **ULTRA CLOSE-UP SHOTS.** Microphotography for "Dummy Camera." Kodachrome Viewer, Detachable Reflex View Finder for 35 mm. cameras. Stereoscope Viewer, ground glass and enlarging focusing aids.

Stock # 2-M—10 lenses.....\$ 1.00 Postpaid  
Stock # 5-M—45 lenses.....5.00 Postpaid  
Stock # 10-M—80 lenses.....10.00 Postpaid

**MOUNTED ANASTIGMAT LENS**—Free booklet with your order: "How to Make Your Own Enlarger." Speed f/7.7, focal length approx. 127 mms. Suitable for pictures, negatives, positives up to 3½"x4½".

Stock No. 8004-M.....\$7.50 Postpaid



### BUILD YOUR OWN SLIDE PROJECTOR WE CAN FURNISH OPTICAL PARTS

Easy-to-Follow Instruction Booklet

Thousands of our customers have built their own Projectors . . . saved a great deal of money and gotten wonderful results. Choose from these handy bargains—consisting of all the unmounted lenses you need to make the following size projectors:

Stock #4029-M—35mm.....\$2.85 Postpaid  
Stock #4038-M—2¼"x2½".....3.35 Postpaid  
Stock #4039-M—2½"x3½".....3.35 Postpaid  
(Instr. Booklet—Stock No. 9014-M—30¢ Postpaid)

**CONDENSING LENSES**—Seconds, but suitable for Enlargers and Spotlights.

Stock	Size	F.L.	Price
#1103-M	2½" dia. 1½"	3"	.50
#1086-M	1½" dia. 3"	3"	.25
#1115-M	2" dia. 3½"	3"	.50
#1077-M	2½" dia. 3"	3"	1.00
#1084-M	2½" dia. 4"	3"	1.00
#1099-M	4½" dia. 6½"	3"	1.20
#1019-M	6" dia. 16"	3"	2.00
#1061-M	6½" dia. 9"	3"	2.50

Order by stock No. Send Check or M.O. Satisfaction Guaranteed! We have Millions of War Surplus Lenses and Prisms for Sale at Bargain Prices. Numerous Instruments, too!

Write for Catalog "M"—SENT FREE.

EDMUND SCIENTIFIC CORP. BARRINGTON, N. J.

# COFFEE BREAK with the editors

## THIS MONTH'S COVER . . .

The two gravity-defying dancers adorning our cover this month owe their groundless condition to photographer David Peskin, famous for his action color shots.

Dave's models were Marge and Gower Champion, dancers of TV and the movies (*Showboat* for instance). An Eastman 8x10 view camera with a 4x5 adapter fitted with a 14-in. Commercial Ektar lens was loaded with Ektachrome, Daylight Type, and an exposure of f/6.3 was made with the light from three strobe units.

## WEEGEE, THE ACTOR . . .

Weegee, who used to stamp his pictures "Weegee, the famous" is now "Weegee, the actor." He's been lending his not inconsiderable talents to the



Weegee, on leopard skin

Hollywood studios as consultant, special effects cameraman, promoter and actor. The latest film on which he has worked is called *Journey Into Light* and stars Sterling Hayden who plays the part of a character who redeems himself after hitting the depths of Skid Row. Weegee did picture research, photographing stills of scenes which were later duplicated in the film. He also played the part of a bum. ("Type casting," he grins in an aside.)

He sent us a word and picture report on what he calls "Hollywood, the Land of the Zombie". We decided that no amount of caption writing on our part could duplicate the flavor of Weegee's own words. So, with original spelling, punctuation, and grammar, you'll find Weegee's Hollywood on page 64.

## A WORD TO THE WISE . . .

Did you ever want to ask a well-known photographer a question about his work? Well, if you have, send us the question, and the name of the person it is directed to, to the Columns

Editor, Modern Photography, 251 Fourth Ave., N. Y. 10, N. Y. We'll print the best questions and answers each month.

And, by the way, readers—your pictures for "I Tried It Myself" have gotten so good and so numerous that we're turning the picture section over to this feature as a New Year's present in the January issue—so, if you have any last minute pictures, get them off to us right now.

## THE LOWLY PHOTOGRAPHER . . .

"Oh, so you are a photographer. Wait 'til I get out my snapshot album and show you my photographs."

This promise of horrors to come has caused many an amateur and professional photographer to grip the arms of his chair more tightly in order to prevent his legs from carrying him out of the house as swiftly as possible.

Unfortunately, when the pictures appear, not all the viewing victims have been as pleasantly surprised as photographer Saul Leiter was when he first viewed the photographs made by Mrs. Lucille Kellogg of Detroit. Although they just about violated all rules of exposure and posing, they have a charm all their own, as can be seen on pages 72 to 75. Many old snapshots have this same type of simple, unaffected sincerity but are passed over by a generation of photographers used to more sophisticated or properly exposed fare.

And, by the way, if you wonder what the little girl with the rabbit on page 74 looks like today, here she is:



Barbara, without rabbit

How about digging out some of those old dusty negatives taken years back in your or your family's box camera period? Get 'em in the enlarger and give 'em a try. You may be as pleasantly surprised as Saul Leiter. Perhaps even more so.

(Continued on page 18)

# New KALART Invention Keeps You From Missing Flash Pictures

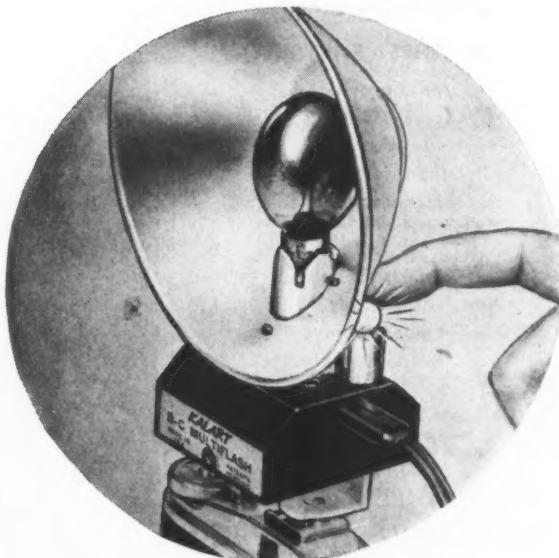
**B-C Flash Unit with built-in test light shows — BEFORE YOU SHOOT — if flash lamps and batteries are O K**

**H**ow often has this happened to you? You get set to take a flash picture — you trip the shutter — *and the lamp fails to flash.* You have missed your picture!

The new Kalart B-C Flash Unit eliminates the most common cause of flash failure — *weak batteries.* The flash lamps are fired not by batteries but by a tiny and powerful battery-capacitor power pack. This new superpower method of firing flash lamps shoots the current to them with a sudden wallop. It assures peak lamp performance — whether you are using one lamp, two lamps . . . or up to six lamps on long extension wires. And you can forget about replacing batteries for two years or longer.

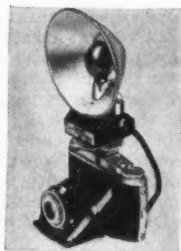
In addition, the Kalart B-C Flash Unit is the *only flash equipment* that enables you to make sure — *before you trip the shutter* — that *every lamp* is good regardless of whether you are using single flash, two lamps or a six-lamp extension hookup.

This feature alone makes Kalart B-C Flash worth several times its cost. A leading magazine has already provided its entire staff of more than 20 photographers with Kalart B-C Units. Figure it out for yourself. A Kalart B-C Flash Unit will save so many missed pictures and wasted films that it is a positive economy to get one now. Ask your dealer for demonstration.



**The light that says "OK"**

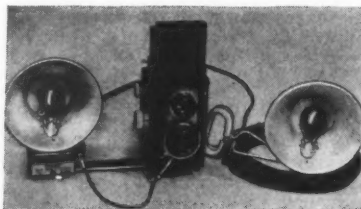
Test light is located directly back of reflector — and is ready to use instantly. Simply press it down *after* inserting flash lamp. A brief flash from test light is a signal that battery and flash lamps are good.



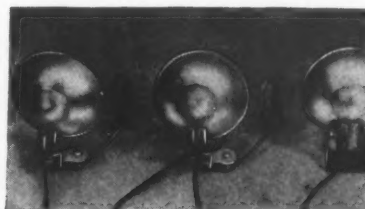
**PRICE**  
**\$15.95**  
complete  
including battery  
and capacitor

Kalart B-C Flash Unit on Agfa Ventura. For cameras with accessory mounting shoes, Unit is supplied with

correct style bracket. For other cameras, a rubber-cushioned attaching bracket that screws into tripod socket is supplied. Unit for cameras with built-in sync, \$15.95, complete.



Kalart B-C Flash Unit and one Extension Unit on reflex camera. Correct connecting cords or synchronizers are available for all types of cameras—with or without built-in sync. A Kalart B-C Flash Unit and Extension Unit *cost less* than many 3-cell battery flash guns alone.



Kalart B-C Flash Unit with two Extension Units. Each unit is wired in series and provided with patent-pending "Self-closing" outlets. This assures positive synchronization of 2 to 6 lamps; also permits firing only one lamp in Flash Unit when not using extension flash.

**SEND A PICTURE WITH EVERY LETTER**

## KALART

Kalart Speed Flash • Kalart Focuspot  
Kalart Synchronized Range Finder  
Craig Movie Editing Equipment • Kalart II Camera

**FREE**

Send for this 16-page illustrated booklet today and get the full facts on how to put an end to flash failures.

THE KALART COMPANY, INC. • Plainville, Conn. Dept. C-11  
Please send free booklet on Kalart B-C Flash Units.

Name.....

Street.....

City..... State.....

Camera owned.....

Name and address of photo dealer.....



DID

YOU  
KNOW?

**Synctrons**

(THE FINEST PORTABLE)

make provision  
for TWO lights  
yet they are  
the safest units  
manufactured

for  
portraits or  
snapshots  
You are always  
prepared with

**Synctron**

USED BY PROFESSIONALS  
THROUGHOUT THE WORLD

SYNCTRON M-100—Wt. 10½ lbs.  
\$180.00 plus batteries and tax

specified by the  
Armed Services

SYNCTRON CANDID M107 (Illustrated below)  
Wt. 6½ lbs. \$87.50 plus batteries and tax  
(Price, subject to change without notice)



**Synctron users can forget**

- ✓ Camera movement
- ✓ Subject movement
- ✓ Shutter speed
- ✓ Special film

SYNCTRONS have minimum weight, maximum light and 1/5000 of a second flash. They're safe, sure, swift and easier to use under all photographic conditions, indoors or out.

**Dormitzer**

Electric &  
Manufacturing  
Co., Inc.

89 BRIGHTON AVE., BOSTON 34, MASS.

## COFFEE BREAK

(Continued from page 16)

### YOUNG MR. SHAW • • •

Doubtless you've been intrigued with the photography in those gorgeous black-and-white Vanity Fair lingerie ads. They seem to have a double appeal: to women, because the merchandise is so exactly shown, so feminine in appeal; to men, because the photographs are real works of beauty.

Well, you weren't the only one intrigued. So was the Art Directors' Club—to the extent that they presented their highest award in black-and-white photography to photographer Mark Shaw. (See page 34.)



Shaw, a gold medal talent

In this issue, a photobiography on Mr. Shaw which will tell you how he achieves his marvelous effects and will show you some excellent photography on subjects other than lingerie.

### THE LANDSKI POLAROIDSKI? • • •

The Russians may claim to have invented everything under the sun (including the sun probably) but they finally met their match in the Land Polaroid camera. At a recent truce talk in Kaesong, Korea, the Chinese and North Koreans were fascinated by an Army major who snapped their picture with the quick-printing camera and handed them the prints in a minute.

The Russians had better get to work fast on inventing a camera similar to the Land if they're going to claim they invented it first. When last heard from, the Commies in Korea were grabbing the "capitalistic" Land camera prints like hotcakes.

### CAMERA CLICKS WITH MICE • • •

Photography, according to the British *Photoguide Magazine*, is not merely going to the dogs, but to the mice.

It is reported that two small boys carrying a rather large and old-fash-

ioned box camera, asked a photographic dealer whether he could supply a similar camera at a low price. They were not interested in photography, they explained, but wanted the camera as a home for pet white mice. They then opened the back of the camera to reveal to the astonished dealer a white mouse comfortably at home.

### THE MANPOWER SHORTAGE • • •

One day last week, three empty glasses reposed on a table atop the roof of commercial illustrator Victor Keppler's two-story studio. For hours, Keppler, assistants, art directors, and art directors' clients arranged and rearranged glassware, stopping every once in a while to peer through the groundglass of the view camera.

Across the way, an interested lady spectator leaned on her window and watched the proceedings. At last she could stand it no longer. "Aha," she exclaimed, turning from the window in disgust, "now I know what's happening to the manpower."

### THE TWAIN HAVE MET • • •

When East met West via the friendship of two camera-carrying cops a few weeks ago, it turned out that MODERN PHOTOGRAPHY had unknowingly acted as the go-between. It seems that back in May, 1950, we published in Foto Friends the address of T. J. Gajjar, whose title reads: "Criminologist and Examiner of Questionable Documents of Bombay, India."

Out in Evansville, Indiana, Police Sergeant Kirby Scherer decided to drop Mr. Gajjar a line—and before long they were exchanging not only pictures and ideas but mirrors, skirts, ornaments—and even jam.

When business brought Mr. Gajjar to America, he spent two weeks at the home of Mr. and Mrs. Scherer. Our first inkling of what was taking place was a letter from Mr. Gajjar expressing his delight with all things American—including the Scherers and photography. Books and letters had given him a pretty good idea of what to expect in this country except for three words he could not find definitions for, but whose meaning he understands now. The puzzling words: Cheesecake, burlesque, and "falsies."



The Scherers and friend



#### OPTICAL RANGE

##### *Interchangeable lenses*

Your HASSELBLAD comes equipped with the matchless Kodak Ektar Lumemized f/2.8 Lens, focal length — 80mm. Accessory long-focus lenses 135mm Kodak Ektar and 250mm (10 in.) Zeiss Opton Sonnar. All lenses are quickly interchangeable.

#### FILM RANGE

##### *Interchangeable magazines*

You load roll-film in interchangeable magazines, each with an exposure counter. Switch films as you wish. You can use different film emulsions, color or black-and-white, in one camera.

#### OPERATING RANGE

##### *Automatic controls with speeds to 1/1600*

A single knob controls shutter settings and the automatic interlocks of the film advance. Built-in safeguards and indicators reduce possibility of error to the vanishing point. The focal-plane shutter has eleven speeds from 1 to 1/1600 second, and built-in flash. In the HASSELBLAD — as in no other "reflex" — maximum ease is combined with maximum operating range.

*Never before — such range in a "reflex"*



Every few years a new camera really makes history. Such a camera is the HASSELBLAD — the new Swedish "reflex". A few of its features are briefly noted here. Full appreciation of the refinements of design that give this camera unprecedented built-in range must, of course, await your personal inspection.

**PRICES** — The camera, with 80mm Kodak Ektar f/2.8 Lens and 2 1/4 x 2 1/4 roll-film magazine. \$548. Accessory 135mm Kodak Ektar f/3.5 Lens, \$282, and 250mm (10 in.) Zeiss Opton Sonnar Lens f/4, \$480. Prices include Federal Tax.

**HASSELBLAD** THE NEW SWEDISH REFLEX CAMERA

Write for the descriptive HASSELBLAD booklet to

*Willoughbys*

Dept. B  
110 West 32nd Street  
New York 1, N. Y.



*light as a feather*



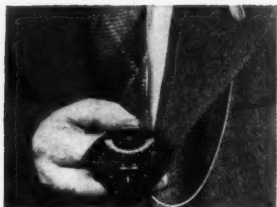
# CHRONOS

*Photo Electric Cell*  
**EXPOSURE METER**

As on a fine watch, a snap-faced lid protects both the dial markings and the electric cell. New revolutionary design accounts for its "featherweight", only 2 ounces, and its extreme sensitivity and accuracy. Clear simple markings make this meter easy to read.

**\$24<sup>95</sup>**

Mail orders filled. Add postage.  
Liberal trade-in allowance on your used meter.



Lapel chain \$1.50



Wrist strap \$2.00

*Willoughbys*

**WORLD'S LARGEST CAMERA STORE  
EXTENDING A FULL CITY BLOCK**

110 West 32nd Street • 113 West 31st Street  
New York 1, N. Y. • LOnacre 4-1600

*Thin enough to  
slip into your  
watch pocket*



## 35MM VITO II

with the new Color-Skopar f3.5 lens  
in Prontor Super Synchro Shutter

- Has automatic locking device. Impossible to double-expose or over-wind.
- Automatic counting device registers each exposure.
- Built-in optical finder.
- Special shutter release to eliminate camera movement.
- Handsome satin chrome finish.
- Built-in self-timer.
- Built-in flash synchronization.
- Streamlined, compact, sturdy leather-trimmed body.
- Takes color or black and white pictures.

**\$54.50** Eveready Carrying  
Case \$7.75

WITH F3.5 COLOR-SKOPAR LENS IN COMPUR RAPID  
SYNCHRO SHUTTER (1 SEC. TO 1/500TH) . . . \$61.25

*Willoughbys*

WORLD'S LARGEST CAMERA STORE

110 West 32nd Street • 113 West 31st Street  
New York 1, N. Y. • LOnacre 4-1600



**For  
values**

**UNITED IS FIRST!**  
IF THE CAMERA OR EQUIPMENT YOU  
ARE LOOKING FOR ISN'T LISTED, WRITE AND  
GET OUR QUOTATION. IF ANY NEW ITEM IN OUR AD  
IS OFFERED ELSEWHERE IN THIS ISSUE AT A LOWER PRICE, WE  
AUTOMATICALLY SHIP YOUR ORDER AT THE LOWEST PRICE ADVERTISED!  
Write for our FREE new BARGAIN BULLETIN.

**SAVE OVER 50% BRAND NEW**  
**7x50 IMPORTED BINOCULAR**  
• Individual eye piece focusing  
• Exceptionally clear  
• Genuine leather case included  
• Plus 20% Fed. Tax  
**\$39.50**

**KODAK RETINA II CAMERAS**  
• Retina IIA f2 Xenon w/ Rapid Rewind **\$127.50**  
• Retina IIA f2 Xenon lens **107.00**  
• Retina II f2 Ektar, or Xenon **89.50**  
• IIA Models with Synchro Compur Rapid Shutters  
• All with Coated Lenses  
• ALL New Appearance  
• Brand new Eveready case for all models **\$9.89**

**SAVE 25% ENLARGERS**  
• Federal #289 2 1/4 x 3 1/4 w/ f6.3 lens **\$34.95**  
• Federal #288 2 1/4 x 3 1/4 w/ lens **25.80**  
• Federal #135 35mm w/ f4.5 lens **43.85**  
• ALL Store-Away Models  
• Cases for all Models **\$6.53**

**SAVE 25% NEW KODAK CAMERAS**  
• Kodak Tourist 620 size w/ ctd f8.8 lens in Synchro shutter **\$29.50**  
• Brownie Target 616 Box Camera **6.59**

**SAVE \$32.75 POLAROID**  
• Finished Pictures in a Minute  
• Coated Lens  
• Built-in Flash Shutter  
• Can be adapted for instant identification Pictures  
• When new **\$57.00**  
**USED**

**BOLSEY B2 CAMERA**  
• 35mm Coupled Range Finder  
• Coated f3.2 lens  
• Synchronized Shutter **\$47.50**  
**USED**

**SAVE 50% PHOTO ALBUMS**  
**BRAND NEW Beautifully Covered Albums**  
• 8x7 Flexible Cover Albums w/ 6 Acetate Leaves. Reg. \$3.50 **\$1.39**  
• Extra leaves each **.12**  
• 11x14 Album w/ 38 leaves. Choice of 3 Colors. Fawn, Cinn'n, Wine. Reg. \$5.95 **\$2.95**  
• Extra leaves per dz. **.50**

**16mm MOVIE CAMERAS USED BUT PERFECT**  
Cine Kodak Special w/ f1.9 lens w/ Special Reflex Finder **\$395.00**  
Cine Kodak K. 100 ft w/ f1.9 lens **84.50**  
Cine Kodak Magazine w/ f1.9 lens **99.50**  
Lektra 16mm Magazine w/ f3.5 lens **39.50**

**8 & 16mm PROJECTORS USED BUT PERFECT**  
De Jur 8mm 750 watt w/ case **\$89.50**  
De Jur 8mm 1000 watt w/ case **99.50**  
Keystone Model R8, 500 watt 8mm **49.00**  
Keystone Model K160, 750 watt 16mm **82.50**

**USED 16mm LENSES**  
Tel Indicates Telephoto; Ctd Indicates Coated Optics. C Mt. indicates Standard Mount for Most 16mm Cameras.  
14mm f4.5 Cine Kodak Tel. C Mt. **\$49.50**  
102mm f2.7 Cine Kodak Tel. " " **59.50**  
152mm f4.5 Cine Kodak Tel. " " **69.50**  
83mm f2.7 Cine Kodak Tel. " " **52.50**  
3" f3.8 Schneider Tel. Xenar C Mt. **37.50**  
3" f3.8 Wollensak Tel. C Mt. **34.50**  
3" f4 Cooke Tel. C Mt. **34.50**  
1 1/2" f1.9 Dallmeyer Tel. C Mt. **44.50**  
1" f1.4 Biotar Focusing C Mt. **34.50**  
1" f1.4 F.M. Cooke Focusing C Mt. **44.50**  
1" f1.4 Leitz Hektor Rapid C Mt. **79.50**  
17mm f2.8 Meyer Wide Angle Foc C Mt. **39.50**  
18mm f2.8 Berthiot Wide Angle Type Brand New **37.50**

**USED 8mm LENSES, All In Standard Mounts**  
7 1/2mm f2.5 B&L Wide Angle Ctd. **\$44.50**  
7 1/2mm f1.5 Elgect Ctd. Wide Angle **59.50**  
1 1/2" f1.5 Kino Flamat in Focusing Mt. **39.50**  
13mm f1.9 Dallmeyer in Focusing Mt. **29.50**  
1 1/2" f1.9 Berthiot Ctd. Foc. Mt. NEW **34.50**  
1 1/2" f1.9 Sigmair Ctd. Foc. Mt. NEW **34.50**  
1 1/2" f3.2 Sigmair Ctd. Foc. Mt. NEW **16.95**  
1 1/2" f2.8 Steinheil Casuar Foc. NEW **34.50**  
1" f2.7 Wollensak Foc. Mt. Tele. **32.50**

**MOVIE CAMERA ACCESSORIES. SAVINGS TO 50%**  
8mm Plastic 200 ft. Reel w/ Metal Can. **.39**  
Marks 16mm Viewers **4.50**  
Da Brite 8 & 16mm Viewers per Box **2.95**  
Da Brite 8mm Film Viewer **4.95**  
Federal 8 & 16mm Enlarging Cameras **17.75**  
Magic Master De Luxe Title Set **10.59**  
Bala 8 or 16mm Action Editors **28.25**  
Hollywood 8 & 16mm Splicers **18.95**  
8mm Mansfield Super Editor, Complete with Viewer, splicer & rewinds **13.95**  
Premier Titler lens Lites **7.95** Premier Titler with Lites **13.95**

**STILL CAMERAS**  
Argus 21 w/ f3.5 Ctd lens, Synchro. **\$39.50**  
Foth Flex Reflex w/ f2.5 lens **49.50**  
Kodak 35 R.F. w/ f3.5 lens **44.50**  
Kodak Medalist II w/ f3.5 ctd lens **159.50**  
Stereo Realist w/ f3.5 ctd lens **109.50**  
\*Voigt. Brilliant w/ f6.3 ctd lens, Reflex **22.50**  
\*Voigt. Brilliant f/4.5 ctd lens, Reflex **29.50**

**STILL CAMERA ACCESSORIES**  
• 40mm f4.5 Meyer Heliopan Wide Angle for Kine Exakta camera **\$59.50**  
• 120 Roll film adapter for 12x12cm and 6.5x6cm. Cameras **7.11**  
• 120 Roll film adapters for 2 1/4 x 3 1/4, 3 1/4 x 4 1/4 and 4x5 Graflex and Speed Graphic **9.45**  
• Kodak Accessory Back for Medalist et al. **27.50**  
• #23 Roll film Adapter Graphic Brand for 2 1/4 x 3 1/4 **17.95**  
• For 4x5 **18.95**  
• Quickset Duplex Tripod w/ Head **13.95**  
• 2 1/4 x 3 1/4 Graflex Cut film Magazine **21.95**  
• Metal Selftimers for most cameras **3.95**  
• Range O Matic Combination Exposure Meter and Range Finder **127.50**  
• Reverse Tape Recorder **5.39**  
• Four Section Biora Triod Extends to 48" **9.95**  
• Thalhammer Fan Head Reg. \$17.50 **9.95**  
• Indicates BRAND NEW.

**8mm MOVIE CAMERA SPECIALS USED BUT PERFECT**  
Bell & Howell Sportster w/ f2.5 **\$75.50**  
8x7 & 8x6 Well Companion w/ f2.5 ctd lens **74.50**  
Bolex L 8 w/ f2.8 Yvar Foc Mt. **74.50**  
Cine Kodak Brownie w/ f2.7 ctd lens **34.50**  
Cine Kodak 8/70 Magazine w/ f1.9 lens **82.50**  
Cine Kodak 8/60 w/ f1.9 lens **49.50**  
De Jur Enthusiast Magazine w/ f2.5 lens **77.50**  
De Jur Citation w/ f2.5 ctd lens **59.50**  
Revere 8/70 Magazine w/ f2.5 ctd lens **69.50**

**JET FLASH FOR ALL CAMERAS**  
**WITH BUILT-IN FLASH REGULAR \$14.95**  
• For midsize or Standard Base Bulbs  
• Rotating Deep Reflector  
• A Complete Synchronizer  
• Specify Camera when ordering  
**\$7.49**

**EXPOSURE METERS FOR PERFECT SHOTS**  
Weston Master II **\$19.75**  
G.E. PRI **19.75**  
De Jur Professional Lifetime **18.50**  
Weston Gadget **15.95**  
G.E. DW 68 **16.95**  
Skan De Luxe Sm 2 w/ Case **17.95**  
**USED**

**SAVE OVER 25% SLIDE PROJECTORS**  
• Argus 200 w/ w/ Blower Case 2x2" **\$34.95**  
• Kodaslide Merit 150 watt 2x2" **18.95**  
• La Belle 500 Watt Proj. 2x2" **64.50**  
• TDC Model D. 300 Watt 2x2" **44.50**  
• TDC Model A1, 150 Watt 2x2" **21.95**  
• TDC Model A3, 200 Watt 2x2" **34.50**  
• Vu Aid Color Master 100 w/ 2x2" **6.95**  
• Golde Master 2x2 to 3 1/4 x 4" 500W w/ 6 1/2" lens with Bulb, Case **64.50**  
• Golde Reflex 2 1/4 x 2 1/4, 300 W, Case **35.95**  
**USED**

**KODAK CHRISTMAS CARD SUPPLIES AT UNITED THRIFTY PRICES**  
• Greeting Negatives 4 1/4 x 5 1/4 Opening for 620, 120, 127, 616, 118 sizes (Specify size when ordering) **.95**  
• Christmas Negatives 4 1/4 x 5 1/4 Opening for 35mm and 828 size ea. **.69**  
• Print Embosser **1.25**  
• Edge Tinting Outfit **1.25**  
• Aso Paper Deckled or Straight Edge 4 1/4 x 5 1/4 D.W. per 25 sh. **2.19**  
• Surface L. per 100 sh. **2.49**  
• Kodabromide Paper Deckled or Straight 4 1/4 x 5 1/4 D.W. per 25 sh. **.81**  
• Surface L. per 100 sh. **2.49**  
• Greeting Card Envelopes 4 1/8 x 5 3/8" White Unlined **.95**  
• per 500 **2.69**  
Minimum Order on above \$2.00.  
Please add shipping charges.

**United is "EXCELLENTIA" for Color Work**  
**48 HOUR SERVICE**  
**Developing & Fine Color Printing**  
2 1/4 x 3 1/4 Made from 35mm, Bantam & Mercury **.50**  
2 1/4 x 3 1/4 Full 120-620 and 1 1/4 x 2 1/4 (half 120) and 2 1/4 x 2 1/4 **.60**  
Each print if part of "Process & Print" order **.50**  
3 1/4 x 4 1/4 All transparencies, from Mercury & 35mm through 4x5 including Stereo Realist **.75**  
5x7 All transparencies through 5x7 **\$1.50**  
8x10 All transparencies through 8x10 **\$3.00**  
**DEVELOPING only ANSCO & EKTACHROME**  
Roll Film 120 or 620 per roll **\$1.00**  
Roll Film 35mm (Standard 20 exposure) per roll Mtd. **\$1.00**  
Roll Film 35mm 36 exposures Mtd. **\$2.00**

**UP TO 50% REDUCTIONS • DARKROOM HIGHLIGHTS • UP TO 50% REDUCTIONS**  
De Jur Versatile Enlarger Model I **\$89.50**  
De Jur Versatile Enlarger Model II **69.50**  
Omega B4 Enlarger w/ f4.5 lens **110.00**  
Omega DII Enlarger w/ f4.5 lens **155.00**  
See Sharp Focusing DEVICE **.98**  
Cesco 4x6 Developing Trays 3 for **1.00**  
8x10 Stainless Steel Trays **1.79**  
18x18 Hard Rubber Trays **.59**  
Kent Adjustable Roll Film Tanks **1.50**  
6" ALL Metal Trimmers **.98**  
60 Second Timers \$5.95 value **3.95**  
Lott Fast Flat Electric Dryers **5.95**  
Deep Enamel Hypo Trays 11x14x5" **\$1.79**  
5x7 Brumberger All Metal Contact Printer **18.35**  
Brumberger 8x10 Paper Safe **8.39**  
Brumberger 11x14 Paper Safe **15.15**  
Brumberger Safe Lite **5.25**  
Kodak Day Load Tanks. 35mm **7.95**  
Spot O Matic Enlarging Meter **9.50**  
18" Bradley Trimmers **17.95**  
2 1/4 x 3 1/4 & 3 1/4 x 4 1/4 Print Frame **.49**  
Chrome On Steel Ferrottype Plates  
10x14 **\$1.05** 12x17 **\$1.45**  
14x20 **1.94** 18x24 **2.99**

**UNITED**  
**CAMERA EXCHANGE**  
83 CHAMBERS ST., NEW YORK 7, N.Y.

DO YOU WISH TO RECEIVE OUR PERIODIC BULLETIN?  
IF SO, PLEASE FILL IN THE COUPON AND MAIL TODAY.  
NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_  
MOZ. \_\_\_\_\_

**MAIL ORDERS FILLED PROMPTLY**  
All prices listed are F.O.B. New York City. C.O.D. orders require a deposit of 10%. Please include shipping charges with all orders. Overpayments will be cheerfully credited.



# Camera Carrousel

by JACOB DESCHIN



## Forgotten Photographers

For some decades now, the Library of Congress has been copyrighting photographs for publishers and others anxious to establish a legal claim on their property and to prevent copies being made of their precious product. Recently, Edward Steichen of the Museum of Modern Art (New York) selected from the two and one-half mil-

are informative in a way no words can be, descriptive and often entertaining. They should find many illustrative uses in contemporary life. Incidentally, Paul Vanderbilt, the Library's consultant in iconography, says that any of the prints may be obtained by anyone merely for the asking and a slight charge—the actual cost of making a copy print.

(Continued on page 102)



A photograph by F. W. Guerin: "Right or Left?"

lion prints the Library has accumulated, enough outstanding photographs to make a show. The pictures included panoramic scenes, a favorite activity of yesterday's photographer, huge contact prints, and many smaller prints, all concerned with showing last century's America to Americans of that time. Today, the pictures—tourist shots, advertising illustrations, and just plain John Doe snapshots—are valuable chiefly as historical documents of a former way of life in this country. The interest, however, remains historic rather than photographically significant, for it is a curious thing that hardly a photographer was turned up who should have been remembered but was forgotten. If any great photographers of the past have suffered neglect, they were not represented in this show. But the pictures



More Guerin: "Behind the Scenes."

## EVERY PRINT A PLEASURE



PUT A MODERN LIGHT SOURCE IN YOUR ENLARGER TODAY!



## USE AMERICA'S #1 ENLARGING LIGHT Aristo COLD GRIDLITE

There's real enjoyment in photography when you use ARISTO COLD GRIDLITE. Every print wonderfully rich and clear . . . highlights and shadows reproduced faithfully . . . details crisp from corner to corner of your print—no matter how large the blow-up. Only ARISTO'S perfectly balanced light that covers every inch of negative area with exactly the same intensity can give you this amazing quality in your enlargements.



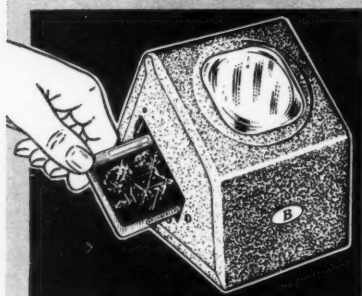
Only ARISTO can eliminate "hot spots" and reduce DODGING, SPOTTING and RETOUCHING to a MINIMUM. ARISTO can operate for hours at a stretch with absolutely no heat damage to your precious negatives. THERE'S AN INEXPENSIVE, EASY-TO-INSTALL ARISTO UNIT FOR EVERY MAKE AND SIZE ENLARGER.

Write today for booklet AB: "Building a home-made enlarger with Aristo Cold Gridlite." **FREE!** Write now for the full story of this wonderful light source. COMPLETE CATALOG "A" . . . pictures, charts, instructions and quotes by the country's top photographers.

ARISTO GRID LAMP PRODUCTS INC. 106-23 Metropolitan Ave., Forest Hills, N. Y.

# BRUMBER

*get the best accessories...*



## ▲ SLIDE VIEWER

Viewing slides is real fun... without squinting or neck twisting. The large optically-ground lens shows a brilliantly illuminated, enlarged image. Versatile, this viewer has an adapter to automatically center all slides from 35mm to 2 1/4". Handsome, sturdy steel construction; complete with bulb, on-off switch and cord.

#1225 Viewer.....ONLY **\$6.50**



## ▲ SLIDE FILES

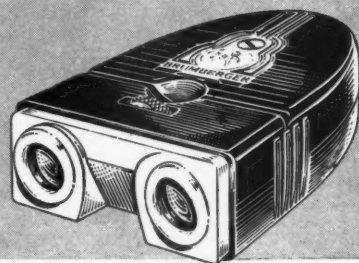
You can't misplace or damage valuable slides when they're protected in these files. All steel and portable, they contain numbered strips and master index card for instant selection. They're fool-proof, safe, handsome and inexpensive.

Item No.	Slide Size	Capacity	Cardboard	Glass	Price
#1050	2" x 2"	100	50		<b>\$1.98</b>
#1150	2" x 2"	300	150		<b>\$2.95</b>
#1125	2 1/2" x 2 1/2"	250	125		<b>\$3.95</b>
#1100	2 3/4" x 2 3/4"	200	100		<b>\$3.95</b>
#1075	3 1/4" x 4"	150	75		<b>\$3.95</b>

## STEREO VIEWER ▶

Here's the most brilliant, sharpest 3-dimensional image you've ever seen — with the merest touch of the push-button light switch! Precision engineered viewer, made of colorful, lightweight Polystyrene (practically unbreakable), with optically ground lenses and pin-point focusing. Luxuriously styled, yet amazingly low priced! Takes standard 1 1/2" x 4" mounts.

#1265 Viewer (less batteries)...ONLY **\$9.95**



## STEREO BINDERS

The simplest, easiest-to-use, most accurate stereo binder made! Transparencies are automatically centered and aligned between glass in all steel frames... no kits, masks or tape required! Accurately spaced prongs hold transparencies in perfect alignment for viewing in standard hand viewers or projectors. Simple snap assembly... can be used over and over again.

#1166 Binders 24 sets  
(with extra glass).....ONLY **\$4.50** ▶



## STEREO FILES

Protect your stereo slides while filing them in handy sequence. With numbered strips and master index card. Portable, spot-welded steel construction handsomely finished. Comfortable handle and snap-catches.

#1115 holds 115° metal or glass slides and has scratchproof viewer compartment.....**\$6.50**

#1116 holds 150° metal or glass slides (no viewer compartment)...**\$6.50**

#1111 single-tier file holds viewer and 50 metal or glass slides in 5 group compartments, or up to 25 cardboard mounts.....**\$3.95**

\*Holds twice as many Ready Mounts ▼

## ▲ SLIDE BINDERS

Protect your treasured transparencies against fingerprints, scratches and dust, in these rigid binders that just won't warp. The simple snap assembly makes it a cinch to put together — or take apart for use over and over. Special panel for identification marking. All steel frames with clear glass.

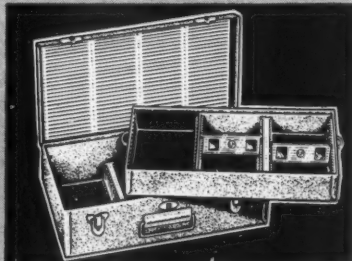
### ECONOMY PACKAGES:

#1155 2" x 2" (for Bantam) Box of 120.....**\$8.95**

#1157 2" x 2" (for 35mm.) Box of 120.....**\$8.95**

#1159 2 3/4" x 2 3/4" (for 2 1/4") Box of 72.....**\$9.95**

Also available in smaller quantity packages.



*always buy Brumberger!*

# PHOTOGRAPHIC

# BRUMBERGER



## REEL CHESTS

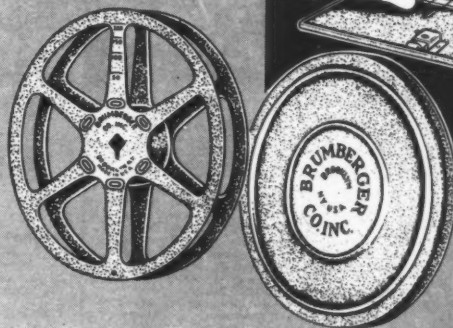
These all-steel chests double for filing as well as storage of your valuable films. Exterior and interior index cards permit orderly filing for instant selection. A touch of the tab moves the selected reel forward automatically. Recessed handle for easy carrying . . . also can be nested for compact stacking. Attractively finished!

ITEM No.	CAPACITY	PRICE
#1008	12 — 8mm. 200 ft. reels & cans.	\$6.50
#1009	12 — 8mm. 300 ft. reels & cans.	\$7.50
#1010	12 — 8mm. 400 ft. reels & cans.	\$7.95
#1016	9 — 16mm. 400 ft. reels & cans.	\$7.50

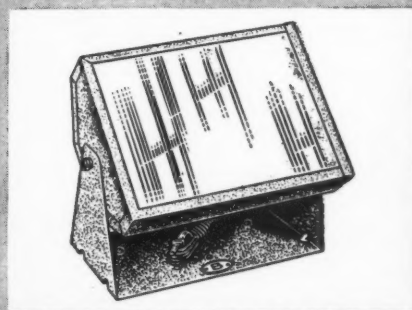
## REELS & CANS

At last — a reel that's made of specially tempered steel to retain its alignment . . . a can that doesn't have to be pried apart to be opened! Handsome oven-baked grey hammertone enamel finish. Reels marked at 50' intervals — grip film after a ¼ turn. Perfectly balanced, sturdy construction. Cans ribbed for stacking.

ITEM No.	SIZE	REELS	CANS
#1018	8mm. 200 ft.	.45	.45
#1019	8mm. 300 ft.	.55	.55
#1020	8mm. 400 ft.	.55	.55
#1024	16mm. 200 ft.	.45	.45
#1026	16mm. 400 ft.	.55	.55



*for more fun with photography...*



## DARKROOM SAFELIGHT

This versatile 5" x 7" safelight takes the toil out of darkroom sessions — no more groping or "working in the dark". Light tight all steel construction, with special hinged door for quick, easy filter change. Simply switch to clear or ground glass, and you have a viewing unit, retouching stand or multi-purpose light table. There's a sturdy base for table use, or mount it on the wall or ceiling. Complete with 7 watt bulb, on-off switch, cord and amber filter.

#1860 Safelight . . . . . **ONLY \$6.66**

Red, Green, Amber, Clear or Ground Glass Filters  
EACH ONLY 98¢



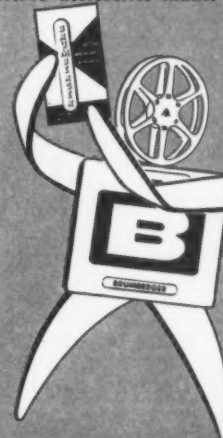
## PAPER SAFES

Ever fumble for paper and forget to close the box before opening the light? This safe, indispensable chest has an ingenious door that opens instantly . . . and closes automatically after use! Sturdy steel construction with a handsome finish.

#1810 — Contains three 8" x 10" shelves and four 5" x 7" shelves; each holds 1 gross of double-weight paper . . . . . **\$10.95**

#1814 — For 11" x 14" papers. Each of top four shelves holds one gross of double-weight paper. Extra wide lower shelf for 250 sheets of double-weight paper, or as a storage compartment . . . . . **\$19.95**

Don't forget to write for your **FREE** catalog chock-full of the finest movie, darkroom, slide and stereo accessories made!



**BRUMBERGER**

34 THIRTY-FOURTH STREET  
Brooklyn 32, New York

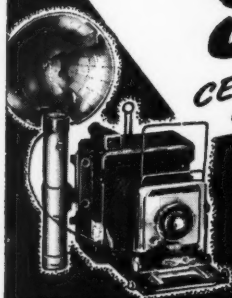
# ACCESSORIES





# Grand Opening SALE!

CELEBRATING the OPENING of OUR NEW ADDITION!



## SAVE \$100.75!

BRAND NEW!

### 4x5 SPEED GRAPHIC PRESS OUTFIT

4x5 PACEMAKER SPEED GRAPHIC CAMERA with Graphic Back 150.00  
 PLUS 135mm f3.7 Coated Wollensak Raptor Lens in Rapax Shutter  
 PLUS 1 Cell Flashgun Complete with Reflector, Solenoid, Cord, installed.  
 PLUS Kollert Coupled Rangefinder, Installed  
 PLUS 4x5 Film Pack Adapter  
 PLUS Lens Hood - Filter Holder and Set of 4 Optical Glass Filters  
 PLUS Press Carrying Case

**TOTAL VALUE 349.75**  
**You Save 100.75**

Opening Sale Price **249.00**  
 Shpg. Wt. 25 lbs.

**PEERLESS CAMERA STORES**  
 M 11 415 Lexington Avenue, New York 17, N.Y.  
 Gentlemen:

Please send me your FREE new PEERLESS POCKET BOOK of CAMERA VALUES listing and illustrating bargains from your stock of over 100,000 photo items.

☐ I want to buy \_\_\_\_\_

☐ I want to trade my \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

### REFLEX CAMERAS

	New	Used
ANSKO REFLEX, f13.5	117.79	
BOLSEY C, f13.5	109.50	78.89
ARGOFLEX EP, f14.5	39.50	38.89
CIRIOLEX C, f13.5 Rapax	99.45	37.79
CIRIOLEX D, f13.5 Alpha	89.50	68.89
Kodak DUAFLEX, f8	22.95	13.98
Kodak REFLEX II, f12.5		98.89
ROLLEICORD, f3.5 Zeiss		78.89
ROLLEICORD III, f3.5 Xenar		93.79
ROLLEICORD TWIN-BACK III, f3.5 Zeiss, with case	149.50	
ROLLEICORD TWIN-BACK III, f3.5 Xenar, with case	160.00	
AUTO ROLLEIFLEX, f3.5 Tessar		137.79
AUTO ROLLEIFLEX II, f3.5		168.89
AUTO ROLLEIFLEX, LATEST, twin-back, M-X Full Synch. f13.5 Xenar, with case	269.50	
AUTO ROLLEIFLEX, LATEST, twin-back, M-X Full Synch. f13.5 Tessar, with case	399.50	
AUTO ROLLEIFLEX, LATEST, f12.8 Tessar, M-X Full Synch. synchronization to 1/1000 sec. twin-back, with case	245.00	
ROLLEIFLEX, f3.5 Tessar		88.89
Zeiss IKOFLEX III - Latest, f13.5 Tessar	164.00	108.89
Zeiss IKOFLEX III, f2.8 Tessar		133.23
KINE EXAKTA V, f12.5 Tessar	199.50	
KINE EXAKTA V, f12.5 Biotar	212.75	194.49

Average Shipping Weight 6 lbs.

### ROLL FILM CAMERAS

	New	Used
Agfa VENTURA 2 1/2x3 1/2, f14.5	39.50	27.79
Ameco TITAN, 3 1/2x2 1/2, f14.5		27.89
Kodak MEDALIST II, f3.5, RF		88.89
Kodak MEDALIST II, f3.5, RF	312.50	167.79
Kodak MONITOR 620, f4.5		38.89
Kodak TOURIST, f6.3		47.50
Kodak TOURIST 800, f14.5		95.00
POLAROID 1-Minute-Camera	89.75	63.39
Voigt. BESSA 66, f14.5, NEW	39.89	
Voigt. RANGEFINDER BESSA II, 2 1/2x3 1/2, f12.5	115.00	86.89
SUPER IKONTA B, f12.8		232.00
SUPER IKONTA BX, f12.8		137.79
built-in exposure meter	275.00	164.49
SUPER IKONTA C, 2 1/2x3 1/2, f13.5	186.00	114.89

Average Shipping Weight 5 lbs.

\* Lens is Coated  
 \* Camera Equipped with Flash Shutter  
 \* Built-in Coupled Rangefinder

Save \$92.36!  
 BRAND NEW!  
 Factory Guaranteed!

## ROBOT II



35mm Rapid Sequence Camera  
 f2.8 COATED XENAR LENS

Opening Sale Price **62.89**

- Shpg. Wt. 5 lbs.
- Strong Motor Advances Film, Cocks Shutter
- 50 Exposures on a 35mm Roll
- Speeds 1/2 to 1/500 second
- Excellent for Sports, Child and Action Photos
- 24 Shots to 1 Winding



SAVE \$21.55!  
 Latest Model! List \$59.50  
**ARGUS C3 OUTFIT**  
 COATED f3.5 LENS

Opening Sale Price **37.89** Shpg. Wt. 7 lbs.

- Speeds from 1/10 to 1/300 sec.
- Coupled Rangefinder
- Synchro Flashgun



Sensational Savings!  
 World Famous  
 German Import! Lightweight!  
 BRAND NEW  
 7 x 50

## KROMBACH BINOCULARS

Opening Sale Price **69.50**  
 PLUS 20% F.E.T.  
 Verified Value \$149.50!

- Fully Coated Lenses
- Compact, Extra Lightweight
- Critically Sharp Distance Focusing
- Central and Single Eye Focus
- For Sports, Boating, Travel



BRAND NEW! 2 1/4 x 3 1/4  
**ENLARGER**

Opening Sale Price **21.95**

- Shpg. Wt. 28 lbs.
- 2 1/4 x 3 1/4 Glassless Negative Carrier
- GE o. 211 Enlarging Bulb
- Full-Size Baseboard and Upright

Peerless NOW  
 250% LARGER!

ALL OPENING SALE PRICES EFFECTIVE UNTIL NEXT ISSUE OF THIS MAGAZINE!

ORDERS POSTMARKED UP TO MIDNIGHT, NOVEMBER 10th, 1951 WILL BE HONORED AT THESE PRICES!

### 35mm CAMERAS

	New	Used
ARGUS A, f4.5 Anastigmat		9.89
ARGUS A2, f4.5, bit-in mir.		14.79
BALDINETTE f12.5 Schneider		
Latest FULL-SYNCHRO M-X	49.95	
BANTAM FLASH Kodak, f14.5	37.50	36.98
BANTAM Kodak, f4.5		24.79
BANTAM SPCL. Kodak, f2, RF		78.89
BOLSEY C, f12.5	109.50	78.89
BOLSEY B2, f12.5, RF	73.50	46.98
CONTESSA FULL M-X SYNCHRO, f12.8 Zeiss Tessar, RF, bit-in exp. mir.	195.00	139.79
KODAK 35, f4.5 Anastigmat		23.89
KODAK 35, f13.5, RF, NEW	64.89	
PONY 135 Kodak, f14.5	36.75	36.39
PONY 228 Kodak, f14.5	32.00	31.89
RETINA Kodak, f3.5		31.89
SIGNET 35 Kodak, f13.5 RF	95.00	68.89
STEREO REALIST, f13.5, RF	162.50	128.89

Average Shipping Weight 5 lbs.

### LEICA AND CONTAX

	New	Used
LEICA C, f3.5 Elmar		58.89
LEICA D, f3.5 Elmar, RF		77.98
LEICA IIIA, f2 Summar, RF		129.89
LEICA IIIC, f2 Summar, RF	259.00	149.89
LEICA IIIC, f2 Summilux, RF		179.89
LEICA IIIC, f2 Summilux, RF	350.00	208.89

(Serial No. over 500,000)

	New	Used
CONTAX I, f3.5 Tessar, RF		68.89
CONTAX II, f2.8 Tessar, RF		128.89
CONTAX II, f2 Summar, RF		134.79
CONTAX III, f2 Summar, RF		168.89

Average Shipping Weight 5 lbs.

### LEICA ACCESSORIES

	New	Used
28mm f14.5 Hektor wide angl.	112.00	78.89
25mm f3.5 Elmar wide angle		37.79
85mm f1.5 Summarax tele	472.50	
90mm f4 Elmar telephoto		68.89
127mm f4.5 Wollensak tele	126.00	78.89
135mm f4.5 Elmar telephoto		68.89
VIDOM Universal Lens Finder		23.98
IMARECT Finder 35mm-135mm	49.00	34.89
FOCASLIDE Copy Attachment (state camera serial number)	45.88	28.89
OMNICA Deluxe Fitted Case for Leica, Lenses, Accessories	60.00	

Average Shipping Weight 3 lbs.

### ...FOR LEICA OWNERS!

Tremendous Savings on these Genuine COATED LEICA LENSES in lightweight, chrome finish! Only a LIMITED SUPPLY! Used, but look and perform like new!

	You Save!	Sale Price!
35mm f3.5 Summar	62.75	79.50
90mm f4 Elmar	48.85	84.95
135mm f4.5 Hektor	45.50	129.50
200mm f4.5 Telyt, complete with Reflex Housing	167.00	225.00

### ...FOR CONTAX OWNERS!

NOW is the Time to Buy at these Sensational Savings! We have obtained a LIMITED NUMBER of the Latest T-COATED CONTAX LENSES! They are Used, but look and perform like new!

	You Save!	Sale Price!
35mm f2.8 Biotar	108.50	119.50
85mm f2 Summar	154.50	134.50
135mm f4 Sonnar	88.50	109.50

# Peerless NOW 250% LARGER! Grand Opening SALE!

CELEBRATING THE OPENING  
OF OUR NEW ADDITION!

## 8mm MOVIE CAMERAS

	New	Used
BAH SPORTSTER, f2.5	109.95	58.89
BAH AUTO-8 MAGAZINE, f11.9, 1 1/2" f2.5 foc. lenses	284.15	178.89
BOLEX H-8, 3-lens turret, 1 1/2" f9 lens	314.00	188.89
CINE KODAK 8-35, f2.7	137.50	37.99
CINE KODAK 8 Mag., f1.9	185.00	97.79
CINE KODAK 8 Mag., f2.7	137.50	88.89
CINE KODAK BROWNIE, f2.7	47.50	
DAJUR CITATION, f2.5	79.50	47.89
Revere 55, f2.5	49.50	38.89
Revere RANGER, f2.5	74.50	39.89
Revere 88, f2.5	72.50	43.98

Average Shipping Weight 6 lbs.

## 8mm MOVIE PROJECTORS

	New	Used
DAJUR "750", 750W	149.50	92.50
DAJUR "1000" 750W	167.50	109.89
KEYSTONE K-100, 750W	129.50	78.89
KEYSTONE 80, 500W	84.50	48.89
REVERE 85, 500W	114.50	62.89
REVERE DELUXE 90, 750W	144.50	83.89

Average Shipping Weight 30 lbs.

## 16mm MOVIE CAMERAS

	New	Used
BAH FILMO 700A, 3-lens, f1.9, 3" f3.5, 17mm f2.7	254.00	
BOLEX H-16, Deluxe, latest, 1 1/2" f11.9, 3" f3.5, 15mm f2.8 complete with	490.75	247.50
Octometer		
CINE KODAK MAGAZINE, f1.9	149.50	97.89
CINE KODAK ROYAL, f11.9	192.50	
KEYSTONE A12, turret, f11.9	148.00	97.89

Average Shipping Weight 15 lbs.

## 16mm PROJECTORS

	New	Used
AMPRO, 500 Watts	59.98	
BAH DIPLOMAT, 750W, case	289.95	188.89
KEYSTONE A-82, 750W	112.50	67.79
KEYSTONE K-160, 750W	129.50	78.89

Average Shipping Weight 40 lbs.

## EXPOSURE METERS

	New	Used
CHRONOS featherweight	24.95	16.69
GE DW-68, ASA, latest	24.50	16.69
GE PR-1 Deluxe	32.50	19.39
LEICA Meter complete with 14x Booster, 2 cases	32.00	
WESTON II	32.00	19.39

Average Shipping Weight 3 lbs.

## ENLARGERS

	New	Used
DAJUR Professional, 4x5, f4.5 lens, condenser	189.50	128.89
DAJUR Versatile I, up to 2 1/4x 5 1/4, f4.5, condenser	139.50	88.89
DAJUR Versatile II, up to 3 1/4x 5 1/4, f4.5, condenser	109.50	67.79
ELWOOD S-2, 5x7	79.40	48.89
FEDERAL 125, 35mm, f4.5, cond	55.90	38.89
FEDERAL 249, 3 1/4x5 1/4, f6.3	44.50	32.99
FEDERAL 279, 5 1/4x3 1/4, f6.3, cond	82.50	36.69
OMEGA D2, 4x5, 5 1/4" f4.5, cond	243.20	148.89

Average Shipping Weight 40 lbs.

10-DAY TRIAL WITH  
FULL MONEY BACK  
GUARANTEE! • ONE YEAR OF  
FULL SERVICE!

All Items Offered Subject To Prior Sale! Add  
Estimated Shipping Costs; We'll Refund Every  
Penny Not Used. If You Prefer C.O.D. Please  
Send 10% Deposit With Your Order!  
PRICES SUBJECT TO CHANGE WITHOUT NOTICE!

The 35mm Camera Hit From Germany!



## RIVAL '35'

f3.5 Coated Lens with  
FLASH SHUTTER

A \$55.00 Value!

Opening Sale Price

29<sup>98</sup>

BRAND NEW!

- Focuses 3 1/2" to Infinity
- Speeds 1 to 1/300 seconds
- Built-in Self Timer
- Takes Black-White and Color

Shpg. Wt. 4 lbs.

## BRAND NEW! 2 1/4 x 2 1/4 Twin-Lens Focusing REFLEX OUTFIT with f3.5 COATED LENS and Leather Case

Opening Sale Price . . .

29<sup>98</sup>

• 4 Speed Shutter

• Built-in Flash Sync.

• All Metal Body

• Focusing 4 ft. to Infinity

Shpg. Wt. 8 lbs.

Synchronized FLASHGUN—\$6.00



## BRAND NEW! ACE 5 x 7 Contact Printer

For Prints up to 5x7

Opening Sale Price . . .

10<sup>89</sup>

• Diffusion Glass

• Adjustable Margin

• Guides

• Double Spring Tension

• Sturdy Construction

List \$24.95!

Shpg. Wt. 15 lbs.



BRAND NEW! • Save \$25.45!

## RIVAL ZOOMFINDER for Leica and Contax

Opening Sale Price! . . .

34<sup>50</sup>

• Parallax Compensation

• Adjusts for Lenses

of all focal lengths

from 35mm to 200mm

(Similar Reader  
sells for \$9.95)

## SLIDE PROJECTORS

	New	Used
ARGUS 2x2, 100 Watt	27.95	16.89
ARGUS 2x2, 300 Watt	34.95	21.89
Golden REFLEX 2 1/4x2 1/4, 300W	74.95	47.39
Golden MASTER 2 1/4x2 1/4, 300W	71.75	46.89
KODASLIDE 2x2, 100W	29.50	18.89
KODASLIDE 2x2, 150W	49.50	33.89
KODASLIDE MERIT 2x2, 150W	24.50	18.89
KODASLIDE TABLE VIEWER 4x	49.50	34.89
1A BELLE AUTOMATIC 2x2, 500W, with blower	91.35	54.89
SKAN 2x2, 100W, blower cooled	37.50	17.39
SKAN 2x2, 300W blower cooled	37.50	23.98
SVE AAA 2x2, 300W	77.50	48.89
VIEWLUX V-33 2x2, 300W, blr	59.95	39.89

Average Shipping Weight 10 lbs.

## SPECIAL VALUES

	New	Used
Gadget Bag, plastic	2.95	1.98
Adj. Softlight, 3 filters 5x7	7.95	5.89
11x14 All Metal Enlg. Ensl.	6.95	5.99
8x30 Krombach Binoculars	89.50	39.95
8x30 Spoorer Binoculars	61.95	29.95
Electronic Dry Mounting Press mounts up to 16x20"	84.95	42.95
12x12" self-sharpening paper trimming board	9.95	6.39
All metal 2x2 slide file holds 300 cardboard mounted	Special	2.39
Synphon Print Washer, fits any print tray	3.95	2.98
30x40" Crystal Beaded Tripod Screen	12.75	8.89
40x40" Crystal Beaded Tripod Screen	15.75	9.89
Saddle Leather Press	35.00	21.95
Photo. Case		
Powellite Jr., portable	2-light unit (less lamp)	6.95 4.89
2x2 Slide Binding Kit with mask, glass, tape	3.45	2.69
Powellite Sr., portable 4-light unit (less lamp)	12.95	8.95
Press Camera Outfit Case	18.00	11.89
Airplane Luggage Type		
ARKAT 13x18" electric twin surface print dryer	32.95	25.30
2 sect. Light Stand, 6ft.	5.00	2.98
Home Portrait Lighting Outfit, 2 Clamp Reflectors, one each 10" and 12", with cards, switches complete	6.00	3.98
10x10 2 sect. field tripod com- plete with pan head	19.45	14.58
Two-Section	17.50	12.64

Add Shipping Costs.

## SPECIAL BOOK SALE

Retouching, Print Finishing, Hammond	2.25
Bolsey Guide, Abel & Stylings	1.57
Camera and Lens, Ansel Adams	2.70
Complete Lighting, Nibbelink	2.69
Exotic Guide	1.57
Free Lenses Photography, Godsey	3.60
Glamour Guide, Hanson	4.50
Graphic Graphics Photography	4.05
Industrial Photography, Zickler	4.50
Image Management, Nicholas Har	3.15
Leica Guide	1.57
New 1951 Leica Manual, Postpaid	5.00
Lighting, Nürnberg	3.60
Making Better Color Slides, Band	5.60
2 volumes (List 7.00), both for	
Airbrush Technique, Tobias	3.15
Microfilming, de Sola	1.80
Movies for TV, Battison	4.20
The Negative, Adams	2.70
Photo Lab Index, New 11th Edition	14.40
PHOTOGRAPHY FOR TEEN AGERS, Marshall	2.65
The Print, Adams	2.70
Bolsey Guide, New Edition	1.57
Stroke, The Vivid Light, Luvay	3.60
35mm Technique, Newcombe	3.60
Twin Lens Companion, Newcombe	3.60

Save \$32.61!

## DeJUR Citation

8mm Movie Camera  
with f2.5 Coated Lens



- Easy to Load
- Variable Speeds
- Color Corrected
- Coated Lens

Opening Sale

46<sup>89</sup>

Price!

Shpg. Wt. 5 lbs.

List \$79.50

\$20 Saving

## GOLDE Nu-Manumatic 2 x 2 Slide Projector

Opening Sale Price

33<sup>89</sup>

used



Shpg. Wt. 14 lbs.

• f3.5 Coated Lens

• Blower Cooling

• Semi Automatic

Slide Changer

• Lists at \$54.50

Set of 26

A to Z slides

List Price \$6.95



Shpg. Wt.

4 lbs.

## BRAND NEW! LEICA IIIF

only... 96<sup>89</sup>

and your present Leica IIIC\*

Keep your own lens... no lens  
supplied with camera. Generous  
allowance on other cameras!

Shpg. Wt.

4 lbs.

LEICA FLASHGUN.... 28<sup>00</sup>

## LEICA IIIF Features:

- Built-in Flash Synchronization
- Automatic Synchronizer dial
- Film Speed Indicator

\* Subject to Inspection

## Save \$26.52!

## BOLSEY B2

35mm CAMERA

f3.2 Coated Wollensak Lens

Opening Sale Price

46<sup>98</sup>

used



Shpg. Wt. 4 lbs.

• Built-in Coupled Rangefinder

• Focuses from 24" to Infinity

• Flash Synchronized Shutter

• Double Exposure Prevention Device

Save \$145.75 on LATEST MODEL

## BOLEX H16 + with 3 COATED FOCUSING LENSES

- Built-in  
Frame Counter
- Tri-Focal  
Viewfinder
- Critical Focus  
Eye Piece

Opening

229<sup>00</sup>

Sale Price

• 1" f11.9 Astar Lens

• 3" f3.5 Astar Tele

15mm f2.8 Astar

Wide Angle Lens

• In Focusing Mounts

(Camera Body Used)



Shpg. Wt. 15 lbs.

# PEERLESS CAMERA STORES

415 LEXINGTON AVENUE, NEW YORK 17, N. Y.

Murray Hill 7-1000 • Opposite Grand Central Terminal

# It's Here!



## the NEW Elgeet 7.5mm f:1.5 WIDE ANGLE LENS

## the FASTEST

Available For 8MM Cameras

### EVERY QUALITY FEATURE YOU COULD WANT:

- 7 element lens for microscopic definition
- Covers 4 times the area of standard 1/2" lens
- Fully color corrected
- Hard coated with Elcote
- Click stops on focusing scale
- Focusing range from infinity to 1 1/2 feet
- Provided with filter-retaining ring to take 21.5MM filters
- Supplied with front and rear lens caps and jewel box case

Available in models to fit all 8MM cameras. See it at your dealers' today! Only **\$77.85** (tax included).

Send for your free copy of "Exciting Movies With Elgeet Lenses." It will help you make better movies.



**Elgeet** OPTICAL COMPANY, Inc.  
834 SMITH ST., ROCHESTER II, N. Y.

MAKERS OF  
*The World's Finest Lenses*

## behind the scenes

news of the photo industry

### A novel reflex

A new 35mm single lens reflex camera of unusual design is being readied for manufacture by the German concern responsible for the Kilfitt 35mm reflex housings and the Kilar telephoto lenses.

The camera, according to the American distributors, Kling Photo Supply Corp., produces square 24 x 24mm photographs on standard 35mm cartridge film. A behind-the-lens shutter has speeds of 1 sec. to 1/300 and makes interchangeability of lenses possible. The present lens is a 40mm Kilar with a maximum opening of f/3.5 and a completely automatic stopdown device.

The reflex focusing hood is completely concealed within the hinged top panel of the camera. Photographs of the camera suggest that it is quite compact even for a 35mm job.

The unusual feature of having other than a focal plane shutter in a single-lens reflex camera bears some explanation. Actually, the camera employs two shutters. One merely serves as a protective curtain shielding the film while the camera is focused with the lens and regular shutter wide open. When the shutter release is pressed, the diaphragm stops itself down automatically, the behind-the-lens shutter closes, the curtain protecting the film gets out of the way and the behind-the-lens shutter then snaps the picture. Quite a gadget!

Kling reports that the camera will be available in the United States in the not too distant future. Present plans call for a retail price somewhere around the \$150 mark.

### The Retina Ila

Eastman Kodak Co. has finally announced the official importation of the Retina Ila, the camera which succeeds the Retina IIB, now discontinued (See New Products section for description).

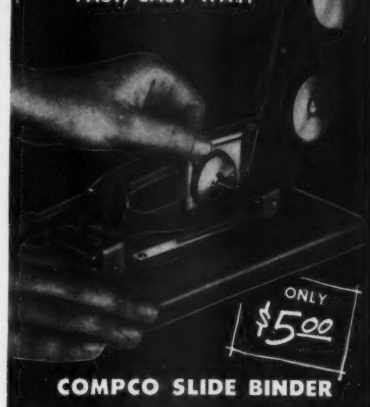
Because of the large numbers of Retina Ila cameras brought into the United States by refugees and sold here prior to Eastman's official start of importation, each Kodak imported camera has the letters "EK" stamped on the top of the camera preceding the serial number. In addition, packed with each camera is a certificate of import bearing the camera serial number and a statement that the camera "has been legally imported and custom duty paid."

### The shape of things to come?

Female photographers are not thought of as being as scarce as female locomotive engineers, but let's admit the breed is not as numerous as the  
(Continued on page 32)

## PROTECT YOUR TRANSPARENCIES!

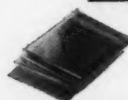
BIND THEM  
IN GLASS THIS  
FAST, EASY WAY!



COMPCO SLIDE BINDER

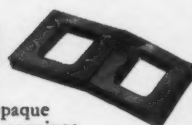
Don't take chances with your valuable color transparencies—mount them in glass slides with Comco's new Slide Binder Model 142! The most economical way to bind slides, it works fast and accurately, holding glasses and mask in exact alignment while tape edging is applied. Takes slides from 2" x 2" to 3 1/4" x 4 1/4", including stereo size. Baked-on hammertone gray enamel finish. Stereo attachment Model 146 available for binding stereo slides.

### SLIDE COVER GLASS



Clear, carefully made, micro-thin glass. 2" x 2", 2 1/4" x 2 1/4", and 3 1/4" x 4" sizes in handy boxes.

### MASKS



Plastic-coated, opaque stock. Clean cut openings prevent blurred borders when projected. Equipped with tabs that perfectly center transparency.

### COMPLETE SLIDE BINDING KITS

Kits for every need. One type, in two sizes, contains Slide Binder, cover glass, masks, and tape. Another type, in two sizes, has cover glass and masks. Buy by the kit and save!

At your dealer

**Comco**

2251 W. St. Paul Ave.  
Chicago 47

CORPORATION

Manufacturers of Fine Photographic  
Equipment Since 1932



# SAVE UP TO 50%

## Abe Cohen's Exchange SENSATIONAL SALE OF FINE CAMERAS

THOUSANDS OF OTHERS IN STOCK  
WRITE IF THE ITEM YOU WANT ISN'T LISTED  
15 DAY FREE TRIAL MONEY-BACK GUARANTEE

### SENSATIONAL NEW 1951 MODEL

X (For Strobe)  
M (For use with  
all flash bulbs)



#### KODAK AUTO RETINA IIA

with Rapid Film Advance which automatically sets shutter,  
PLUS Synchronization at ALL SHUTTER SPEEDS TO 1/500th  
• Schneider Xenon F2 coated lens  
• Single window coupled range-finder  
• Improved automatic film counter  
• Compur rapid shutter with built-in flash

Equal to New  
ONLY **\$139.50**  
with case



#### Brand New 35mm KINE EXAKTA I

Single Lens Reflex  
Plus Leather Eveready Case  
With speeds from 12 seconds to  
1/1000th. Built-in flash synchroniza-  
tion, plus a host of exclusive features.

Coated Hugo Meyer Trioplan F2.9 lens  
Reg. \$185.00 **SPECIAL \$129.50**

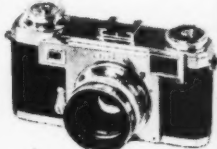
#### LENSES FOR THE EXAKTA

40mm Hugo Meyer F4.5 coated wide angle.....\$ 99.50 \$ 59.50  
105mm Wirgin F4.5 coated Telephoto.....Special 44.82  
135mm Zeiss Triotar F4 coated Telephoto..... 99.50 69.50  
75mm Zeiss Biotar F1.5 coated lens, L.N. .... 225.00 149.50

New Low Prices on  
American Zone  
Contax Camera  
and Lenses

#### CONTAX IIA

with T coated Sonnar  
F2 lens. Includes  
Leather Eveready Case



Reg. \$417.00 **SALE \$252.50**

#### LENSES FOR THE CONTAX

135mm Zeiss Sonnar F4 T cld. Tele-  
photo in lightweight chrome mount,  
for all models, like new.....\$198.00 \$109.50  
35mm Zeiss T coated Biogon F2.8 wide  
angle, lightweight, for all models  
(Except Contax IIA), like new..... 234.00 102.50  
85mm Zeiss Sonnar F2 T coated Tele-  
photo in lightweight chrome mount,  
for all models, like new..... 289.00 139.50



#### Save \$34.00 on Brand New 4x5 BUSCH PRESSMAN

with 135mm Schneider  
Xenar F4.7 coated lens in  
Flash Compur Rapid  
Shutter.  
• Revolving back  
• Double extension  
bellows  
• Precision built

Reg. \$157.95 **SPECIAL \$123.95**  
KALART FLASH GUN for above.....\$8.95  
OPTICAL FINDER as shown..... 8.95

## 8 GREAT CAMERA BUYS!

- Every camera is a leader in its field
- Every camera is guaranteed mechanically perfect

- Quantity limited — order now
- Your old equipment accepted in trade. Top prices paid.

1 1/2 x 2 1/4 ZEISS  
SUPER IKONTA A  
with coated Tessar F3.5 lens  
If New \$178.00

ONLY **\$105** (used)

- Coupled range finder
- Compur rapid shutter to 1/500th



- Built-in flash
- Leather case



2 1/4 x 2 1/4 ZEISS  
SUPER IKONTA B  
with coated Tessar F2.8 lens  
If New \$244.00

ONLY **\$167.50** (used)

- Compur rapid shutter to 1/400th
- Coupled range finder

- Built-in flash
- Leather case

2 1/4 x 3 1/4 ZEISS  
SUPER IKONTA C  
with coated Tessar F3.5 lens

If New \$186.00

ONLY **\$129.50\*** (used)

- Compur rapid shutter
- Coupled range finder



- Built-in flash
- Case extra



ZEISS CONTESSA "35"  
with coated Tessar F2.8 lens  
If New \$206.00

ONLY **\$134.50** (used)

- Coupled range finder
- Compur rapid shutter to 1/500th
- Built-in flash

- Built-in electric cell exposure meter
- Leather case

## SAVE UP TO 50% from Manufacturers list price

Save \$50.47 on Brand New



Mfgs. List Price \$100.42

**SALE PRICE \$49.95**

1/1000th sec. Eveready case, eight G.E. flash bulbs, flash gun with batteries.

CANDID CAMERA OUTFIT  
Mercury II Camera  
Carrying Case  
Flash Gun  
Batteries  
Flash Bulbs

Precision built 35mm camera  
with fast F2.7 coated lens,  
focal plane shutter speeds to  
1/1000th sec. Eveready case, eight G.E. flash bulbs,  
flash gun with batteries.



Save \$30.05

New  
UNIVERSAL  
P500 8mm  
PROJECTOR  
Manufacturers  
List Price \$75  
**SPECIAL \$44.95**

Has coated F2 projection lens with 1" focus. 500  
watt lamp. Motor rewind. Accepts 200 ft. reel.

Save \$24.00

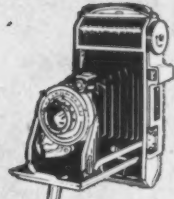
2 1/4 x 3 1/4

#### ROAMER II ROLL FILM CAMERA

Mfgs. list price \$48.00

**SPECIAL \$24**

- Built-in flash
- Body release
- Coated F4.5 lens
- Shutter speeds from 1/25 to 1/200th
- Uses standard 120 or 620 film



Flash cable .....\$1.93  
Flashgun ..... 2.30  
Shrink case ..... 4.50



Save \$33.32 on New 8 mm

#### CINEMASTER II MOVIE CAMERA

with coated F2.5 lens

Mfgs. list price \$66.65

**SPECIAL \$35.75**

With coated F1.9 lens in focusing  
mount..... mfgs. list price \$96.75

**SPECIAL \$48.38**

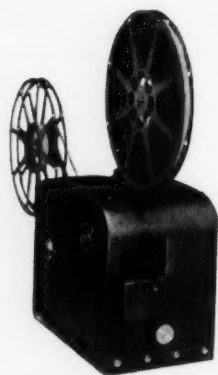
Eveready leather case..... \$7.25

## ABE COHEN'S EXCHANGE, INC.

"THE HOUSE OF PHOTOGRAPHIC VALUES"

142 FULTON STREET • NEW YORK 7, N. Y.

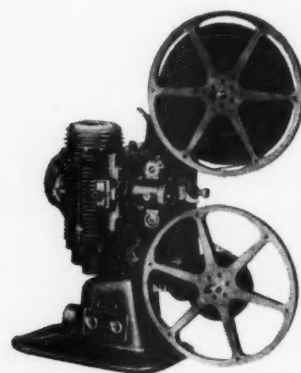
ALL  
ITEMS  
SHIPPED  
F. O. B.  
N. Y.



(A) 16mm Single-Case Filmosound



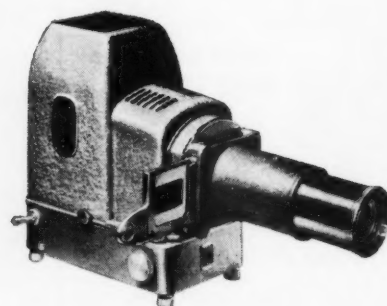
(B) 16mm Diplomat Projector



(C) 8mm Regent Projector



(A) Separate Speakers for Filmosound



(D) Duo-Master Slide Projector

## Give your summer movies that final perfect touch!

Add to your winter's fun by using Bell & Howell equipment for editing and showing those precious films that you took last summer! Start building that complete editor you've always wanted . . . now.

**(A) 16mm Single-Case Filmosound.** Engineered for perfect performance, durability, low operating cost. Brilliant screen illumination. Light-weight, easy to carry. For sound and silent films. With 6-inch built-in speaker, only \$449.95.

**(A) Separate Speakers for Filmosound.** Ideal for handling audiences of any size, large or small. Speakers can be used singly or in combination to give the volume and sound distribution re-

quired by specific conditions. 8-inch, \$67; 12-inch, \$82; Power, \$152.

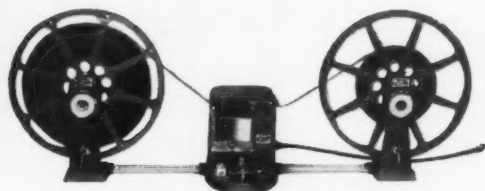
**(B) 16mm Diplomat Projector.** All-gear drive means quiet, smooth operation, long life. Brilliant illumination. Professional results. \$271.95.

**(C) 8mm Regent Projector.** Better screen illumination than any other popular make. 400-foot film capacity. Flicker-free pictures, complete film protection. Now only \$159.95.

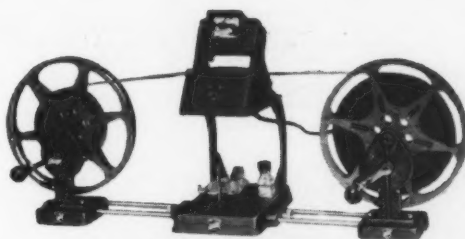
**(D) Duo-Master Slide Projector.** Brightest illumination of all 300-watt projectors. Streamlined, sturdily built. Accommodates 2x2 slides. \$86.45.

**(E) 16mm Filmotion Editor.** Filmotion Viewer with scratch-proof film channel shows miniature movies; press a lever to cut slit in film edge for identifying splicing point. Also includes Model 136 Splicer, two Heavy-duty Rewinds. Ultimate in personal editing equipment. \$156.95.

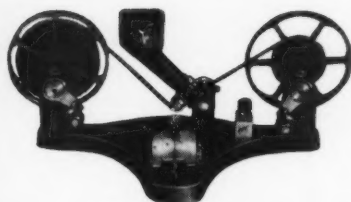
**(F) 16mm Film Editor.** Consists of 136 Splicer, two Rewinds and B&H Direct Viewer. Provides brilliant, enlarged single-frame image for exact choice of cutting point. 400-foot capacity, \$74.95. 2000-foot capacity, \$82.95.



(E) 16mm Filmotion Editor



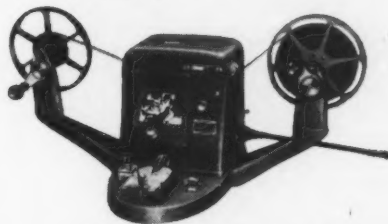
(F) 16mm Film Editor



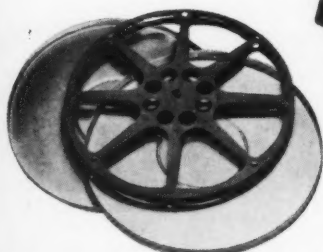
(G) 8mm Film Editor



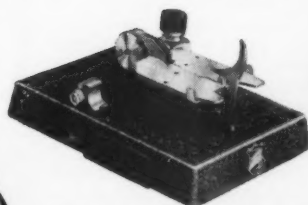
(H) Direct Focuser



(J) 8mm Filmotion Editor



(K) 8mm and 16mm B&H Reels and Cans



(L) 8mm and 16mm 136 Film Splicer



(M) 16mm 72-M Rewind and Splicer

(G) 8mm Film Editor. Similar to 16mm Editor, but for 8mm film. Simple, accurate operation. \$53.50.

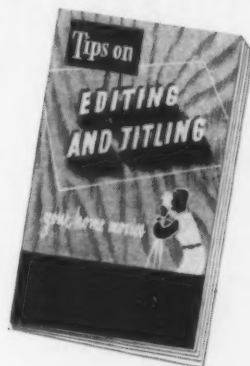
(H) Direct Focuser. Inserted in place of film magazine, lets you look *through the lens* of any 16mm magazine-loading Bell & Howell Camera for accurate framing, sharp focusing of extreme close-ups and titles. Eliminates parallax. Only \$32.50.

(J) 8mm Filmotion Editor. Finest in 8mm field. Includes Filmotion Viewer, 136 Splicer, two Rewinds for 8mm film. Only \$122.50.

(K) 8mm and 16mm B&H Reels. have B&H touch-threading feature. No sharp edges. Rust-proofed, spring steel, rigid yet resilient. 8mm 200-foot 60c, 400-foot 80c; 16mm from 400-foot, at 80c, to 2000-foot, \$5.25.

B&H Cans are strong, light, satin-finished aluminum, ribbed for rigidity. Write with pencil right on the can.

"Tips on Editing and Titling Your Home Movies." You'll find in this pocket-sized booklet many suggestions on how to make your best films better. And to help you with that personal "Super-Colossal" production, there is a wealth of information on titling and editing. Ask your Bell & Howell dealer for your copy today!



8mm 200-foot 60c, 400-foot 80c; 16mm from 400-foot, 80c, to 2000-foot, \$4.50.

(L) 8mm and 16mm 136 Film Splicer. Makes strong, permanent welds that pass unnoticed through projector. Heavily

built with cast metal base. \$22.50.

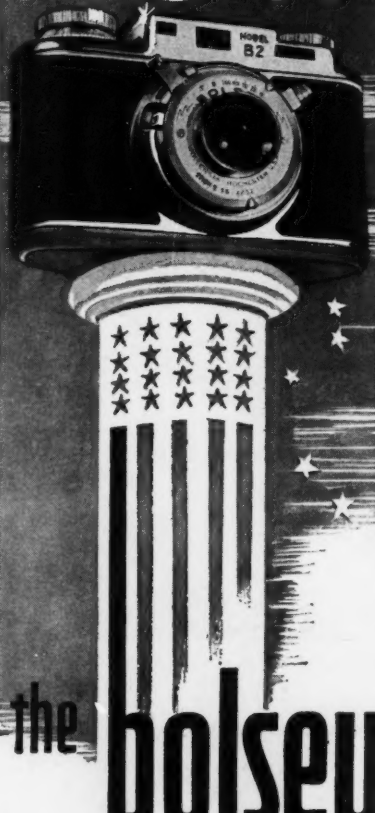
(M) 16mm 72-M Rewind and Splicer. Takes 16mm reels up to 400-foot. Standard geared rewind and one plain reel spindle. \$15.95.

You buy for life **Bell & Howell**  
when you buy

Chicago 45



# NOW



## the bolsey beats them all!

8 out of 10 BOLSEY Cameras are sold on satisfied customer recommendations. No other camera enjoys greater customer satisfaction.

**\$73.50** Incl. F.E.T.  
BOLSEY B-2 35mm Camera . . .  
BOLSEY C 35mm  
Twin-Lens Reflex Camera **\$109.50** Incl. F.E.T.

- ★ Fast f3.2 semi-wide angle 44mm lens increases sharpness, color brilliance, depth of focus.
- ★ Exclusive "no double exposure" device.
- ★ Built-in flash synchronization.
- ★ Split image, built-in rangefinder assures fast, smooth razor-sharp focusing as close as 2 feet.
- ★ 2 to 4 EXTRA pictures per roll . . . like a 10% to 20% discount on film.
- ★ Plus 20 more features . . . Write for Bolsey Pocket Catalog, Dept. MP11.



In addition to our record production of Bolsey Cameras for civilian use, we're proudly setting all time records in the delivery of Bolseys for the Armed Forces.

**bolsey corp. of America**  
118 East 25th Street, New York 10

## BEHIND THE SCENES

(Continued from page 28)

male camera bug—at least not now. But, we have news for you. Come the next generation and there are going to be changes made.

A countrywide survey among retail photo dealers by *Photo Dealer* magazine indicates that 60 to 75% of the teen-age photo supply buyers throughout the country are girls.

What effect this trend will have on the future of photography in general is hard to say. But don't be surprised to see American made cameras start appearing in shades of mauve, chartreuse, or aquamarine with contrasting piping around the edges.

### Not everyone's happy

The eye level 35mm reflex camera is already represented on the American market by the Contax S, the Kine Exakta V, the Alpa Reflex and the Rectaflex. Abroad others working on the same principle are becoming available.

The English have gotten into the thick of it with the Wrayflex, manufactured in Britain by Wray, Ltd., Bromley Kent. According to a test report of the British *Miniature Camera Magazine*, all has not gone well with the camera. Aside from reported minor constructional faults such as weak neckstrap eyelets, the camera would seem to have some basic faults the magazine reported. The eye level reflex viewing system, it is said, is such that when the camera is held for vertical pictures, the scene appears through the finder as upside down. Even in the horizontal position, the view appears reversed from right to left. In the Contax S, Rectaflex, Alpa Reflex and Kine Exakta, on the other hand, the use of a roof type prism rights the picture both horizontally and vertically.

Furthermore, a smaller picture frame, 24 x 32mm rather than the standard 24 x 36mm is used, complicating the mounting of color slides taken with the camera. Another difficulty arises with the film winder which is located on the underside of the camera, but so close to the tripod socket that it would be necessary to remove the camera from a tripod in order to advance the film between shots unless an extremely small tripod head was used.

Despite all these reportedly unfortunate arrangements, the camera will fill the British photographers' desires for such a type of camera. With the dollar shortage as acute as it is in England, our British cousins are unlikely to get any imported alternatives to the Wrayflex. They must either redesign the camera or buy it as it is. We wonder whether the supposed structural faults of the Wrayflex would have occurred if the manufacturers had been subject to the intense competition which has kept the American and European manufacturers on their toes.

—THE END

## KLEIN for KAMERAS

### Become a 35mm Man At OUR Expense!

Photographically speaking, life begins with your first 35mm Camera. The EDINAX is the answer!



**FREE!** Book on "How to Make Good Pix" (List. \$1.00) included. Offer good November only.

### Complete 35mm Outfit

EDINAX 35mm, famous make (can't mention) F4.5 lens, optical finder, synch. shutter to 1/300th (List, \$38.95). Full zipper case (List \$5.50). Folding Flash Gun (List, \$7.20). Roll Color Film (\$2.21), 2 Rolls B & W Film (\$1.90). Total verified value, **\$44.95** \$55.76. Yours for only.....

**VU-AID 35 PROJECTOR** (\$9.95, List) included only with above for.....**\$5.95**



### "A.P.O." KLEIN

... now runs a world-wide business. Each "A.P.O." order gets SPECIAL ATTENTION, EXTRA SERVICE, and a little remembrance with our best wishes. Thanks, fellows! We appreciate it!

### ROLL FILM HOLDERS For All Graphics

2 1/4 x 3 3/4 size.....**\$10.95**  
4 x 5 size..... **11.55**

Specify camera when ordering

### MOVIE EDITOR CLOSEOUT!

Famous BAIA, 8 or 16mm; Splicer, viewer, 2 rewinds; Action viewer. **\$39.17**

### STEREO VIEWER BARGAIN

Nationally known brand; Battery operated; Regular \$12.50 **\$9.95**

### USED CAMERAS

Argus C3, w.c. & flash.....\$ 39.50  
Wetli, F2 Xenon, w.c..... 44.50  
I Koflex II, F3.5 Novar, w.c..... 59.50  
4x5 Anniv. F4.7, r.f., solenoid..... 145.00  
Leica IIib, F1.4 Nikor, Leitz Base-plate Flash..... 259.00  
16mm EK Mag F1.9..... 94.00

Klein Buys • Klein Sells • Klein Trades  
Write Klein • See Klein

## SID KLEIN, Inc.

7916 BEVERLY BOULEVARD  
LOS ANGELES 48, CALIFORNIA

## SPECIAL CHRISTMAS OFFER

# SAVE \$1.20

on your own and gift subscriptions  
to the new Modern Photography

### THE PERFECT ANSWER TO YOUR CHRISTMAS GIFT PROBLEMS

a full year's subscription

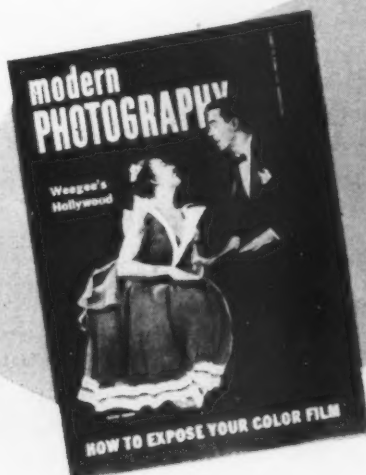
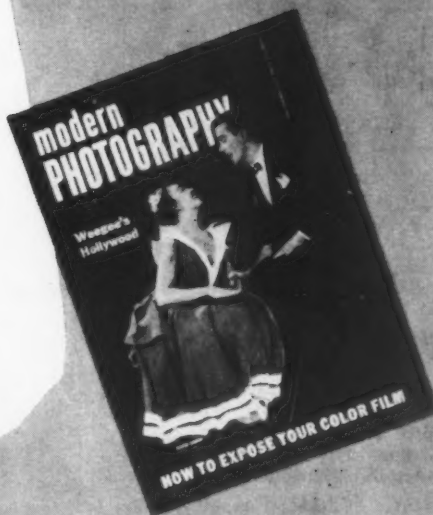
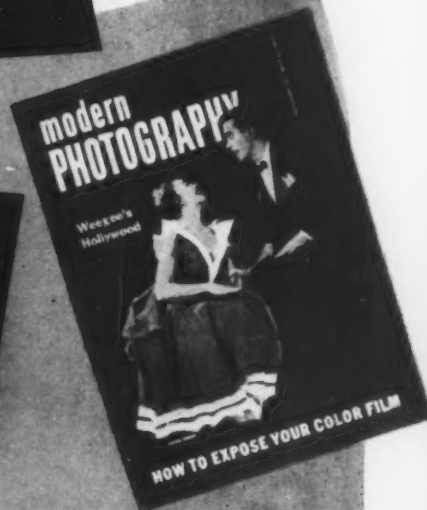
## ONLY \$3.00

over 30% lower than single copy newsstand price

MODERN PHOTOGRAPHY is a wonderful gift  
for that special camera fan friend or relative...one  
they'll get a real "kick" out of 12 months of the year.

...and it's a real bargain in these days of sky-high prices.  
The finest in paper stock, printing and editorial content  
are blended to make MODERN the outstanding  
quality magazine in the photographic field.

Use the handy order form on this page, or the card  
on page 19 (list additional names on a sheet of plain  
paper). For a short time only you may enter your own  
renewal at this special low Christmas rate.



### MODERN PHOTOGRAPHY

251 FOURTH AVENUE • NEW YORK 10, N. Y.

Please enter the enclosed subscriptions at the low Christmas rate  
of \$3 per year.

☐ Check enclosed

☐ Bill me

NAME.....

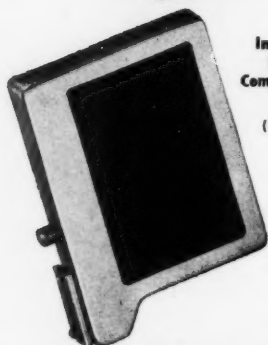
ADDRESS.....

CITY.....ZONE.....

STATE.....

For easier readings  
...the light, compact

## Leica®-Meter



In Satin Chrome  
Metal Finish  
Complete With Cases

**\$28**

(Incl. Fed. Tax)

**SMALLEST AND LIGHTEST** meter available. Weighs only 4½ ozs. Fits in accessory clip of Leica, or on other cameras through simple adjustment. May be used on or off the camera.

**SIMPLIFIED DIAL** eliminates transfer of scale values to computer. Calibrated for Leica shutter speeds and all ASA apertures.

**RAPID MEASUREMENT** by means of channel scale and automatic computation of film sensitivity.

**GREATER ACCURACY** through specific keying to three separate measuring ranges... for good, dull and weak light conditions.

**SUPER-SENSITIVE ELEMENT** (detachable) extends overall measurement range from 60 seconds to 1/1000.

**NARROW VIEWING ANGLE** allows greater concentration on subject.

**SHOCK-PROTECTED** through spring-loaded micro-ammeter.



At your photo-expert  
Leica dealers.

**E. LEITZ, Inc.**

304 Hudson Street, New York 13, N. Y.

LEICA CAMERAS AND ACCESSORIES • BINOCULARS  
LEITZ MICROSCOPES • SCIENTIFIC INSTRUMENTS

# new products



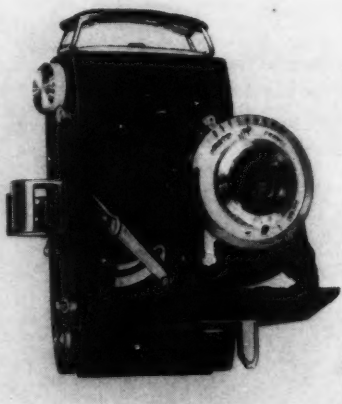
### Improvements for 35mm Edinex

M-F flash synchronization and an f/2.8 Steinheil Cassar coated lens are two improvements incorporated in the Edinex 35mm camera now being distributed in the U. S.

The Edinex's Prontor-S shutter synchronizes with a time delay of zero, five or 20 milliseconds. Any shutter speed from 1/300 to one second can be synchronized with regular and SM bulbs.

The Cassar lens is coated and color corrected. It comes with a direct viewfinder, built-in self timer, and uses standard 35mm cartridges. Prices \$39.95 plus tax. Further information may be obtained from:  
CAMERA SPECIALTY CO.  
50 WEST 29 ST., NEW YORK 1, N. Y.

### The Drepy Folding Camera



The Drepy uses 120 film and can be adjusted to make either 8 or 16 shots on the roll. It features speeds to 1/250 second, internal flash synchronization, and an f/4.5 Drestyl lens. Also found in the Drepy is a built-in delayed action self-timer, body shutter release, and fully lined leather bellows. Price: \$45. A detailed descriptive circular is available from:  
BENARD SALES CO., INC.  
150 NASSAU ST., NEW YORK, N. Y.

### Kodak Retina Iia Camera

The Kodak Retina Iia offers several advantages over previous models. It features a Schneider Xenon f/2.0 lens, a Synchro Compur Shutter with speeds to 1/500 second, built-in flash synchronization for all flash lamps, a coupled rangefinder of the superimposed image type, rapid film advance by thumb-lever wind, and automatic shutter cocking. Price: \$168.50. For further information write:

EASTMAN KODAK CO.  
ROCHESTER 4, N. Y.

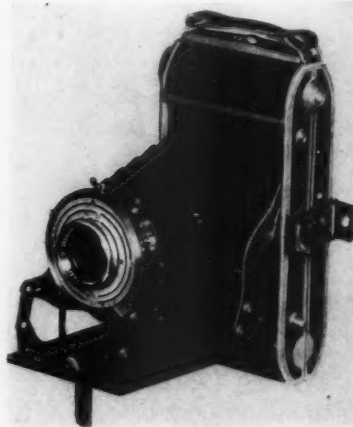


### New 2¼ x 2¼ Presto Camera

The Presto is manufactured in Germany and is said to be the first inexpensive folding camera to come from that country equipped with M-F flash synchronization.

It features a Prontor-S shutter, shutter speeds from 1/250 to 1 second, and can be synchronized with both gauze filled and SM type bulbs. In addition it has a Schneider f/4.5 lens, an optical viewfinder, a built-in self timer, a body shutter release, and a cable socket for remote shutter release. Price: \$41.95 (plus tax). For information write:

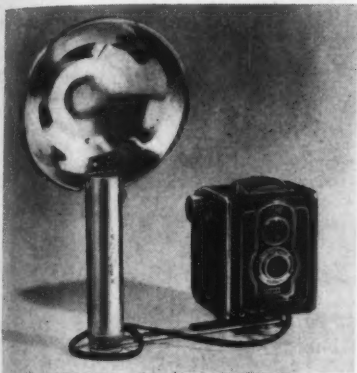
CAMERA SPECIALTY CO.  
50 WEST 29 ST., NEW YORK 1, N. Y.





### The Isoflex Camera

The Isoflex is an inexpensive twin-lens reflex type camera manufactured in Germany.



It has an  $f/7.7$  coated achromat lens, focusing lens mount, and a large brilliant viewfinder on top of the camera. Made of die-cast aluminum and covered with an imitation grain leather cloth, the Isoflex is lightweight, contains a shutter mechanism which prevents double exposures, and is synchronized for flash. It takes  $2\frac{1}{4} \times 2\frac{1}{4}$  inch pictures, using either 120 or 620 roll film. Price: \$18.95. For further information write:  
PONDER & BEST, INC.  
LOS ANGELES, CALIF.

### G.E. "Mascot" Exposure Meter

The Mascot, a new direct reading exposure meter designed primarily for use with color film, has been announced



by General Electric. It can also be used with black and white films.

This new PR-30 is unusual because only the exposure information actually needed is visible. It has a direct reading scale in  $f$  stops correlated to a shutter time of  $1/25$  second, thus doing away with the need for a calculator. The Mascot has four different scales covering film speed index numbers 5, 10, 16, and 50 ASA. These scales are all on one dial and may be positioned under the viewing window simply by turning a knurled knob on the case. Therefore once the Mascot is set for the type of film in the camera, the pointer immediately shows the proper lens setting, at  $1/25$  second.

The Mascot, or PR-30, weighs only  
(Continued on page 36)

Latest Flash from *Leitz* !

# The new *Leica*® II $\bar{f}$

WITH BUILT-IN SYNCHRONIZATION



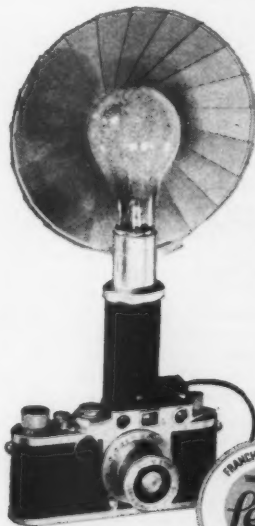
Model II $\bar{f}$  with  
Elmar 50 mm. Lens  
**\$210** (Incl. Fed. Tax)

Following up the remarkable success of the recently-introduced Leica III $\bar{f}$ , Leitz now adds to its line *another* great new Leica model with built-in synchronization . . . at surprisingly moderate cost.

The new Leica II $\bar{f}$ , with shutter speeds from  $1/30$  to  $1/500$  and Bulb, includes all the famous precision features of the Leica II $\bar{c}$  which it replaces. *In addition*, it offers built-in synchronization timed *exactly* for all shutter speeds, for all flash bulbs and zero delay strobe. It also features the new film-winding knob that "remembers" the speed of the film in the camera.

The moderately-priced II $\bar{f}$  is recommended either for general

use . . . or as a *second* camera for flash photography alone. If desired, it may be readily converted at any time to a III $\bar{f}$  model by addition of the slower speeds. See the new II $\bar{f}$  at your photo-expert Leica Dealers . . . along with the famous Leica line of over 200 important accessories designed to make better pictures *easier* for you.



. . . Leica folding flash unit  
**\$28** (Incl. Fed. Tax)



E. LEITZ, Inc.  
304 Hudson Street, New York 13, N. Y.

LEICA CAMERAS AND ACCESSORIES  
LEITZ MICROSCOPES • BINOCULARS • SCIENTIFIC INSTRUMENTS

# It's about time!

...that a **COLOR** laboratory offered professional quality processing — with one day return service. No more waiting a week or more to see your finished color film.

Until quite recently, Authenticolor had confined its services to New York's most critical professional photographers—Rawlings, Bruehl, Halsman, etc.

Now, however, with our increased facilities we are able to offer the same high-quality, fast-delivery ektachrome processing to professionals and advanced amateurs all over the country...

And it's about time!

**REMEMBER:** Authenticolor's custom processing means that you not only get professional results, it also means...

1. One day return service
2. Expert advice on color problems
3. Latest research information
4. And the adaptation of our most recent and proven research developments

SEND for prices and information:

**Color PROCESSING**

**Color PRINTS**

**Color DUPLICATES**

**Color RETOUCHING**

**Color SEPARATIONS**

**Color CONSULTING**

**AUTHENTICOLOR, Inc.**

*Advancing color through research*

270-B Park Ave., N. Y. 17, N. Y.

## NEW PRODUCTS

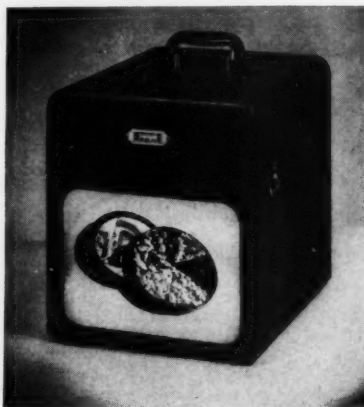
(Continued from page 35)

two and one half ounces, and works by reflected light. Its sensitivity ranges from nine candles per square foot to the brightest sunlight. The case is made of cotton floc filled phenol plastic, and contains an Alnico V magnet. Silver plated contacts are provided for durability. Price: \$16.95. For further information write:  
GENERAL ELECTRIC CO.  
SCHENECTADY 5, NEW YORK

### The Projectograph Slide Unit

This automatic and portable rear projection film slide unit (Model B), has a built in translucent screen and takes 35mm or 828 film in 2 x 2 mountings.

It features a 50 candlepower lamp, 108 sq. in. non-breakable screen, and continuous operation in which each slide can be adjusted to 5, 10, or 15 second showings. An electric switch allows you to stop projection.



The Projectograph comes in a luggage type case, is 16" high, 13" wide, and 13" deep. A special built-in compartment holds the cord and lamps. Price: \$119.50. For further information write:

PROJECTOGRAPH CORP.  
FIRST NATIONAL BANK BLDG.  
SUITE 311, OSHKOSH, WIS.

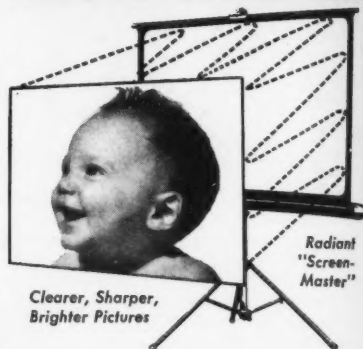
### Extension Ring for Exakta Camera

This 2-in-1 adapter ring for closeups with the 35mm Exakta cameras is now available. A bayonet mount on one side of the adapter ring fits the opening of the camera and a reverse mount on the other side fits the back of the lens mount. Actual extension is 5mm. Manufactured in Germany, the adapter ring is made of lightweight metal and can be used on all models of the 35mm Exakta. Price: \$10. More information can be obtained from:  
EXAKTA CAMERA CO.  
46 WEST 29 ST., NEW YORK 1, N. Y.

### Flash Slide-A-Guide

A new pocket-sized Flash Slide-A-Guide has been announced. With this flash calculator you can find the proper  
(Continued on page 38)

# More Reflecting Power!



Clearer, Sharper,  
Brighter Pictures

because of Radiant's  
million mirror

Glass-beaded  
screen

Radiant's exclusive process gives you millions of efficient mirrors that reflect light *powerfully* instead of absorbing it. As a result — your pictures fairly leap from the screen with startling realism, added brilliance, new clarity and depth.

A Radiant Screen means a more effective, a more deeply impressive showing always. There's a Radiant Screen for *every* need.

**Send for FREE Sample**

Ask your dealer for demonstration. Send coupon for free sample of Radiant "Million Mirror" screen fabric.



## RADIANT Projection Screens

Radiant Mfg. Corp., 1225 S. Tolman, Chicago 8, Ill.

Send me free sample of Radiant "Million Mirror" Fabric—and brochure on Radiant line.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

(My dealer's name is \_\_\_\_\_)

ing  
r!



Radiant  
"Screen-  
Master"

ants'  
r

n  
gives  
errors  
y in-  
result  
from  
alism,  
y and

more  
pres-  
s's a  
ed.

ple

T  
ens  
go 8, ill.  
Mirror"

GRAPHY

**COMPACT, EASY-TO-USE**, the new G-E MASCOT Meter is ideal for the novice or amateur in obtaining right camera setting, better pictures.

**BUDGET-PRICED G-E MASCOT**—valuable assurance for vacationers and "Sunday shooters" in saving film and making shots count, color or black-and-white.

**FAST, ACCURATE** spot-checks on light intensity with G-E MASCOT provide advanced expert with valuable guide for checking exposure.

# General Electric now brings you the exposure meter everyone can use!

THE NEW



FOR TRUE-TO-LIFE COLOR MOVIES, SLIDES, STEREO



**FEATHERWEIGHT, VEST-POCKET-SIZE** of G-E MASCOT was achieved by the same General Electric engineering know-how that developed "the meter with a MEMORY". It's designed expressly for people who want a simple, "one-answer" guide to perfectly exposed pictures.

**NEW** General Electric MASCOT exposure meter tells you instantly the correct camera setting for perfectly exposed color slides and movies. The G-E MASCOT is a new concept in exposure meters—reads directly in f-numbers. No "calculations", no "decisions" to make. It quickly gives the "one-answer" you want for correct exposure and thrilling, true-to-life pictures. So easy . . . that anyone can use it. See the G-E MASCOT Meter at your photo dealer's today, only **\$16.95.\***

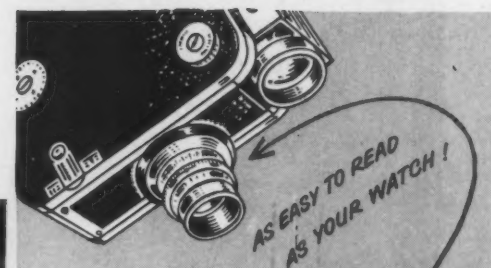
\*Fair traded—Federal tax included.

General Electric, Schenectady 5, N. Y.

*Every camera needs a MASCOT*

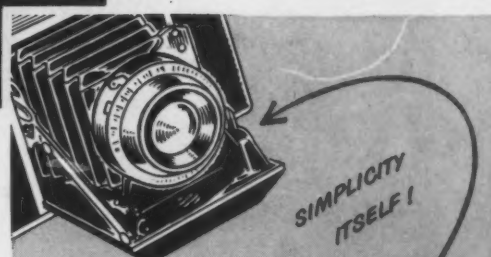
**GENERAL  ELECTRIC**

606-111



## MOVIES

Aim G-E MASCOT at scene. Needle instantly shows you correct f-number for setting camera lens. MASCOT offers an easy, inexpensive way to guard against wasted, poorly exposed footage.



## STILLS

Gives you a simple, single answer on what exposure to use. G-E MASCOT needle points to the correct f-number. Assures right camera setting for every shot.





# For those... "SHOTS OF A LIFETIME" USE THE *Heiland* STROBONAR IA®



• You get amazing clarity and detail with the STROBONAR IA because it "freezes" fast action at 1/2000 sec., regardless of shutter speed! In addition to its brilliant even light output, the STROBONAR IA is the safest and most portable repeating electronic flash unit ever made. You'll appreciate the convenience and flexibility of its off-the-camera flash feature, too. Ask your dealer for a free demonstration.



THE FINEST NAME IN FLASH

## *Heiland*®



DENVER, COLORADO

130 E. FIFTH AVENUE

New York, Chicago, Los Angeles, Kansas City,  
Atlanta. — IN CANADA — Arrow Films, Ltd.

**WRITE FOR FREE LITERATURE**

## NEW PRODUCTS

(Continued from page 36)



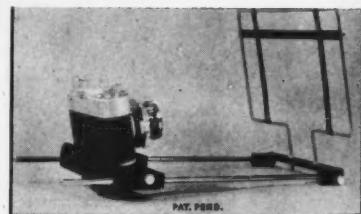
aperture setting, flash distance and shutter speed needed for the particular type of film and flashbulb you use.

The Slide-A-Guide is designed in red, black and yellow and measures only 1½ x 5¾ inches. It can be used for color film as well as black and white. To change the scale just pull out the slide, turn it over, and slip it back in. The side for black and white pictures is white, while the side containing color settings is red. Guides are available in attractive boxes containing 72 each. Price: \$7.20 a box, or 10c per slide. SYLVANIA ELECTRIC PROD., INC. 1740 BROADWAY, NEW YORK 19, N. Y.

## Cal-Cam Focus Guide

Designed for extreme close-up photography, the Cal-Cam focus guide can be used with 35mm and Bantam cameras. It is calibrated for use at distances from four inches up to 10½ inches, and can use combination close-up lenses as well as the 8+ and 10+ Portra lenses. This means a field size as small as 1⅞ x 2½ inches will completely cover the negative. Price: \$8.95. CAL-CAM

1564 N. GRAND OAKS AVE.  
PASADENA 7, CALIF.



## Two New Kodak Papers

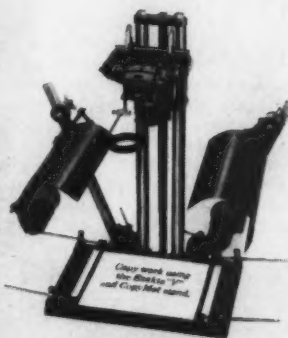
The first of the new papers—Kodak Medalist paper—is available in F, Single Weight and G and J Double Weight. "J" is a new surface described as smooth, white, high lustre. It will be supplied in contrasts 1 through 4. This paper has considerable exposure and development latitude. By varying the ratio of time allotted to exposure and development, the contrast can be sharply changed in the finished print.

The second of the new papers—Kodak Ektalure paper—is available in only one surface, G, or, in other words, fine grained, lustre, cream white. The paper is approximately 2½ times as fast as Kodak Opal paper. It also has a surface that will oil color readily, and its emulsion is such that it resists blocking in shadow areas. This feature, it is claimed, makes transparent oils more effective and easier to apply. EASTMAN KODAK CO. ROCHESTER 4, N. Y.

## New Lens for Exakta Camera

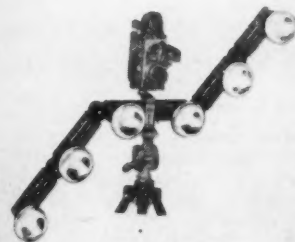
The P1 is a new 90mm lens which can be used on all models of the Exakta 35mm camera. Designed and produced in France, the lens has the unusually large aperture of  $f/1.8$ , is coated to cut down glare, and has high resolving power. It is contained in a lightweight mount which has duplicate diaphragm stop and distance (in feet) scales engraved in top and bottom. Price: \$149.50. For more information write: EXAKTA CAMERA CO.  
46 WEST 29 ST., NEW YORK 1, N. Y.

## New Copymat for Exakta



Specially designed for the Exakta, this copy and lighting unit reproduces photographs and other objects on 35mm film.

The lighting is furnished by four bulbs, two on each side of the instrument, which can be adjusted to any desired position from 45° to 90°. The camera can be set to any height by means of a lever. A scale on the Copymat permits precision setting of the camera and precise duplication. Supplementary lenses and filters may be used. For price and brochure write: EXAKTA CAMERA CO.  
46 WEST 29 ST., NEW YORK 1, N. Y.



## Roto-Lite "6" Professional

The Roto-Lite is a portable lighting unit that will handle up to six photo-floods with a total output of 2250 watts. The swivel arm construction makes it possible to achieve top lighting, side lighting, frontal lighting, and lower level lighting exactly where it is needed. A switching arrangement permits the use of 2, 4, or 6 lamps, while the two inner lamps have, in addition, a (Continued on page 40)

## Autumn PRICE BUSTERS at fotoshop inc.

**TERRIFIC!** Guaranteed Fresh 35mm ANSCO COLOR RELOADS, 20-exposure Daylight or Tungsten . . . in standard metal cartridge. 1.49 each 7 for \$10

Guaranteed Fresh Eastman Plus-X Reloads 20-exposure cartridge 7 for \$3

Guaranteed 1948 Ansco Supreme Reloads 36-exposure cartridges 5 for \$1

## STOCK UP . . .

### ON SLIDE EQUIPMENT NOW!

Special autumn sale of 2x2 slide items

All-Metal File . . . Holds 150 glass or 300 cardboard mounted slides. Reg. \$3.25 Spec. \$2.39



Hand Viewer . . . constructed of durable, lightweight plastic . . . shows sharp, bright images. Reg. \$1.00 Spec. \$ .88

Table Viewer . . . electrically operated, sturdy metal construction. Reg. \$6.50 Spec. \$5.29



World's Scenic Splendor Color Slides . . . produced in gorgeous Ansco color . . . true renditions of the world's most famous spots. Over 80 sets to select from . . . several sets of each of the following countries:

- U. S.
- France
- Spain
- Hawaii
- Turkey
- Mexico
- England
- Ireland
- Italy
- Egypt
- Guam
- Greece
- Bermuda
- Canada
- India
- Portugal
- Alaska
- Switzerland
- Cuba
- Japan
- Israel

Set of 10 mounted 2x2 slides \$1.00  
Complete listing enclosed in each set or on request.



## LIGHTING EQUIPMENT NOW AT SPECIALLY REDUCED PRICES

Take fine indoor movies with compact, bar-type Powelite lighting units. Made of sturdy metal, complete with cord, panning handle, and camera rest.

4-light unit, comp. w. bulbs Reg. \$18.60 Spec. \$14.49  
2-light unit, comp. w. bulbs Reg. 9.75 Spec. 7.39

## MOVIE ACCESSORIES BARGAINS

Reel Chests - All Metal, Light weight, Finished in smooth, grey color. Capacity 12 reels. For a limited time only, at these unusually low prices . . .

8mm, 200 ft. Reg. \$3.25 Spec. \$2.49  
8mm, 300 & 400 ft. Reg. 3.95 Spec. 2.97  
16mm, 400 ft. Reg. 4.95 Spec. 3.74

Reels and Cans - All Metal, Precision built for long life and easy operation.  
8mm, 200 ft. reel & can Sale \$ .78  
8mm, 300 or 400 ft. reel & can Sale .98  
16mm, 400 ft. reel & can Sale .98

20% deposit required on C.O.D. orders. Please add approximate postage. Write Department A-11.

## ALL-METAL NEGATIVE FILM CHEST

For negatives and transparencies from 35mm to 2 1/4x4 1/2 inch film envelopes, separators, index cards, humidifier fluid. Also suitable for use as strong box or tackle kit. Contains lock and key. Reg. \$4.95 Clearance Price \$2.54

## FALL BARGAINS IN USED CAMERAS

Fully guaranteed for 1 yr. against mechanical defects

	When New	Price Used
Perflex 55, f2.8	\$ 69.50	\$ 39.50
Zeiss Tenax I, f3.5 Zeiss	75.00	34.00
Super Pontura "120", cpld. r.f., Trioplan f3.8	110.00	67.00
Voigtlander Bessa, cpld. r.f., Skopar f3.5	115.00	79.00
Rifax II, Trioplan f2.9	60.00	32.00
EK Vigilant 620, blt. in synch., Anastig. f6.3	47.50	29.95
Leica III-A, cpld. r. f., 1 sec. to 1/1000, Summar f2	320.00	155.00
Contax I, Sonnar f2, case	250.00	89.00
Contax II, Sonnar f2, case	295.00	139.00
Contaflex, Sonnar f2	300.00	129.00
Argus C-3, complete	66.50	41.50
Retina II, Xenon f2	197.00	95.00
Agfa Karomat, cpld. r. f., sequence pictures, Tessar f2.8	197.00	115.50
Kine Exakta I, Tessar f2.8	250.00	115.75
Auto Rolleiflex, Tessar f3.5, case	275.00	139.50
Kodak Reflex II, aut. stop, Tessar f3.5, case	155.00	89.00
Argus Color camera, Blt. in meter, f4	44.00	28.95
Universal Meteor, f11	15.50	9.99
Ansco Viking, f6.3	45.00	27.50
Vokar 35, cpld. r.f., f2.8	85.00	39.50
National Graflex II, B&L Tessar f3.5	111.00	44.50
2 1/4x3 1/4 Speed Graphic, cpld. r. f., Tessar f3.5	208.00	135.00
Fothflex, Anastigmat f2.5	90.00	56.95

## USED 8mm MOVIE SPECIALS

Revere 88, f2.5 ff., ctd., case	\$54.50
Keystone K-8, f1.9 focus mount. ctd.	85.00
Eastman 8-60, f1.9 focus mt., ctd., case	79.50
Keystone, K-8, f2.5 ctd.	49.50
Eastman 8-25, f2.7	39.50
Zeiss Movikon, f2 focus mt.	88.00
Emel Turret f2.5, ff	82.50
DeJur Mag. Fadematic, f2.5 ff., ctd.	99.50
DeJur Mag., f2.5 ff., ctd.	77.50
Keystone K-8, f3.5 ff., ctd.	35.75

## USED 16mm SPECIALS

Revere Mag. 16, f2.5 ff., ctd., case	99.50
Eastman Mag., f1.9 focus mt.	85.00
B&H Autoload, f2.5 ff	108.00
Keystone A-7, f3.5 foc. mt.	36.50
B&H 70-D, f3.5 ff	129.95
Cinklox f2.5 ctd. ff	41.50
B&H 70-A, f1.5 foc. mt., ctd.	115.00
Keystone A-12, f1.9 foc. mt., case	119.00



## Movie Camera Owners! SENSATIONAL VALUES in DALLMEYER LENSES

1", f1.9, C mount \$34.95 like new  
1 1/2", f1.9, D mount \$44.95 like new

## A fotoshop inc. EXCLUSIVE

Bright-Star Super Powr-Pak Batteries for GSAP and Lektro cameras.

#10-10P, 15 V. \$3.00  
#18-10P, 27 V. 5.00

We also stock accessories and maintain repair service for the above cameras.



PROMPT -  
DEPENDABLE SERVICE  
TOP DOLLAR VALUE ALWAYS AT . . .

**fotoshop inc.**

136 WEST 32nd STREET  
New York 1, N. Y. LO. 3-1973  
"the house of personal service"



**NO ARGUMENT...**  
**ABOUT THE NEW WOLLENSAK**  
**6.5mm f/1.9 CINE RAPTOR**

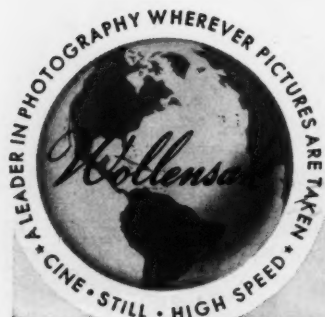
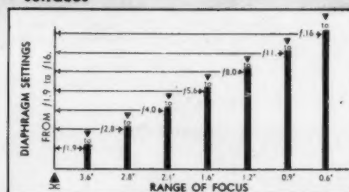
**Only \$7.88**  
 TAX INCLUDED

**IT'S THE SHORTEST WIDE ANGLE LENS  
 WITH THE HIGHEST SPEED  
 COVERING THE GREATEST ANGLE  
 DELIVERING THE BEST DEFINITION  
 RAPTARS... HIGH QUALITY LENSES AT THE BEST PRICE**

**PLUS THESE ADDED FEATURES**

- 8 element lens for sharp definition
- Fully color corrected
- Fits most 8mm cameras
- Covers 4 times area of normal 1/2" lens
- Wocoted anti-reflection lens surfaces

No focusing mount necessary on this wide angle lens. Look at the depth of field.



**SATISFACTION GUARANTEED** The excellent performance of Wollensak Raptars is unconditionally guaranteed. Satisfaction assured when you own a Raptar.

**Wollensak**  
 OPTICAL COMPANY, ROCHESTER 31, NEW YORK

## NEW PRODUCTS

(Continued from page 39)

dimmer switch control. It is constructed to allow the use of either 300 watt or 375 watt medium beam reflector photoflood lamps. Each unit comes complete with lamps. Price (without lamps): \$24.95.

CIRCLE S PRODUCTS CO.  
 3051 N. SHEFFIELD AVE.,  
 CHICAGO, ILL.

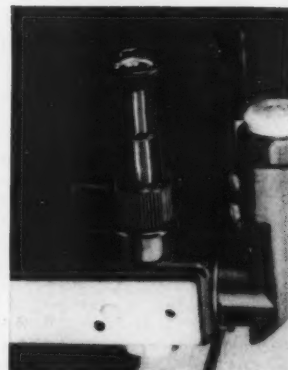
### The Bower-X Model 63 Camera

Featuring a 105mm Steinheil Cassar f/6.3 coated lens and a Vario shutter with speeds up to 1/200 second, plus "Bulb" for time exposures, the Bower-X model 63 gives eight 2 1/4 x 3 1/4 exposures to the roll on 620 film.

It's equipped with built-in flash synchronization, front lens focusing mount, body shutter release as well as cable release socket, waist level brilliant viewfinder and an eye level open frame finder. Price: \$28.50.

SAUL BOWER INC.  
 114 LIBERTY ST., NEW YORK 6, N. Y.

### Kalart Focuscope



This accessory for the Kalart rangefinder enlarges the focusing image for critical focusing. It has a spring-loaded telescoping eyetube, which screws into the threaded eyepiece of the rangefinder and fits all late Model E (black) Kalart rangefinders. Price: \$2.95.

THE KALART CO.  
 PLAINVILLE, CONN.

### Filters & Lenses for Eumig 88

Sets of filters and portrait lenses will soon be available in the U.S. for the Eumig 88, Austrian built 8mm movie camera.

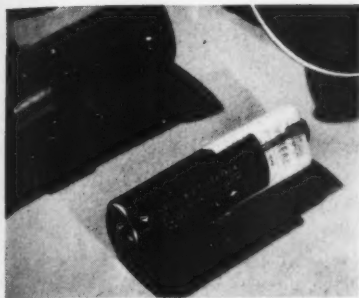
Three filters—yellow, red and green, and three portrait lenses—for subjects 9 inches, 15 inches and approximately 2 1/2 feet from the camera lens, will be available. Each filter is furnished with an attachment for the Eumig's automatic aperture control device. This attachment compensates for the decrease in light passed by the lens when the filter is used. The filter, lens, and aperture control device attachment is mounted in an adapter ring. Price: \$12.50 (for the entire set.)

CAMERA SPECIALTY CO., INC.  
 50 WEST 29 ST., NEW YORK 1, N. Y.



## Kodak Battery-Condenser Flashpack

The Kodak B-C Flashpack consists of a 200 microfarad condenser and resistor, and uses a 22½-volt battery. It



can be used in place of the batteries in any parallel or series-wired flash unit that uses two "C" batteries placed end to end.

The battery in the Flashpack charges the condenser, from which energy is released to ignite the flashlamp. It fires up to three extension units with perfect synchronization. The flashpack comes with a disc for shorting out the battery contact in the extension unit. Price: \$2.95. For further information write: EASTMAN KODAK CO. ROCHESTER, NEW YORK

## Jiffy Picture Hangers

Here's a picture hanger with which to hang pictures and wall decorations on tile, glass, metal and plaster. It's designed with a hook in front, and is mounted on a square of adhesive backed tape. All you do is moisten the back and press the hook on the wall, then place the eyelet—which is mounted on the object to be hung—upon the hook. The Jiffy, the manufacturer states, can hold up to 15 lbs. They come in packages of six. Price: 25c a package. JIFFY ENTERPRISES INC. VICTORY BLDG., PHILA. 7, PA.

Effective immediately, a new 1" f/2.5 Comat lens will be supplied with all Filmo Auto Load and Auto Master Cameras. The Comat lens features fixed focus mounting, and a mounting thread construction for easy reading. The new lens may also be purchased separately for \$64.95. Bell & Howell Co., 7100 McCormick Rd., Chicago, Ill.

## Correction:

In the October Issue of MODERN there appeared the wrong address for the Photographic Importing & Distributing Corp., importers of the Ricohflex IIIB. We are therefore reprinting the name of the company with the proper address.

THE PHOTOGRAPHIC IMPORTING AND DISTRIBUTING CORP.  
20 BROAD ST., NEW YORK, N. Y.

## ... you pay less

years biggest "scoop"

latest model



2¼x2¼

**PENTA REFLEX**

with sharp-cutting f3.5 MERITAR lens and ever-ready leather case

Never before at such a LOW price! Beats anything like it offered today. All-metal German precision construction, twin lens focusing, body release, double exposure preventer. Full guaranty, 10 day trial. Brand-new, extra-special .....only

**\$29.95**

Flash gun for above.....only 5.95



economical

35mm

**ADOX-EDINEX**

with f2.0 "C" coated Schneider XENON in Compur-Rapid Synchro

Truly outstanding value! Lens exactly same as featured on finest cameras up to \$400 list. On this precision German camera you also get built-in flash sync, automatic transport lock, speeds to 1/500, new optical finder, etc. Fully guaranteed, 10-day trial, brand-new, only

**\$57.50**

Ever-ready leather case.....5.50

On time, as little as \$5.75 down

35mm  
**PRAKTIFLEX IIb Synchro**

with fast f2.9 Ludwig VICTAR

Here's TOP value in a German single lens 35mm camera! Features internal flash sync, precision focal-plane shutter, speeds to 1/500, interchangeable lenses and special plano-convex ground glass. With full year guaranty, 10-day trial, brand-new, this is a REAL BUY, at only

**\$62.00**

Ever-ready leather case, only 6.50

On time, little as \$6.25 down.



save up to \$80

2¼x3¼ & 4x5  
**B & J PRESS CAMERAS**

Economical, compact, latest 2¼x3¼ model with Hugo Meyer range-finder, 4" f4.5 Graflex Tri-Optar in flash sync, gun. Year service guaranty. Value \$160.00, special brand-new.....119.50 Latest 4x5 job, with Hugo Meyer range-finder, 6" f4.5 Steinheil Unofokal coated in Compur Synchro Press, flashgun. \$250 value brand-new.....

**\$169.50**

Buy now, pay as little as 10%

Take advantage of our Pay-out-of-income plan. It's easy to use.

- Order the equipment you want
- Mail check or postal money order for down payment (in second column noted below)
- Include short note giving age, three references, and occupation

That's all there is to it. And you can ship your present equipment as down payment (shown in second column) instead of cash. All below are used cameras, except where stated as new.

ARGUS C-3, f3.5 Clinar, flash, case.	\$ 42.50	\$ 5.00
BOLSEY B-2, f3.2 Velox ctd. cpld r-f	39.50	5.00
CONTAX I, f2.8 Tessar.	78.50	7.85
CONTAX II, f2.0 Zeiss Sonar.	149.00	14.90
KINE I, f2.9 ctd.	100.00	10.00
LEICA IIIa, (G), f2.0 Summitar.	139.00	13.90
LEICA IIIC, synchro, f2 ctd Sum-	229.00	22.90
MINOX II, f3.5 ctd. case & chain.		
NEW	60.50	6.95
PERFEX 101, f2 Xenon, cpld. r-f		
Flash, new.	72.00	7.20
PRAKTIFLEX, f2 Schneider Xenon	78.00	7.80
RETINA IIb, f2 ctd. Xenon.	124.00	12.40
ROBOT, f2.8 Tessar.	49.50	5.00
STERO REALIST, f3.5 Ilex.	129.50	12.95
AUTO-ROLLEIFLEX, f3.5 Xenon ctd	139.50	13.95
CIROFLEX C, f3.5 Velox ctd. Rapax	50.50	5.95
CIROFLEX E, f3.5 Raptor ctd. Rapax,		
flash	79.50	7.95
IKOFLEX Ia, f3.5 Zeiss Tessar ctd.	75.00	7.50
ROLLEICORD, f3.5 Zeiss Triotar.	74.50	7.45
VOIGTLANDER BESSA, f3.5		
Skoptar, flash	44.50	5.00
2¼x3¼ ANNIV. GRAPHIC, f4.5		
Optar ctd. sync shutter, gun r-f	149.50	14.95
2¼x3¼ SPEED GRAPHIC, f4.5		
Kodak Anast. Compur, r-f.	119.50	11.95
3¼x4¼ GRAFLEX SUPER D, f4.5		
Ektar ctd. auto diaph. Ektalite	169.00	16.90
6.5x9 PLAUBEL MAKINA II, f2.9		
Anti-comar, cpld. r-f.	89.00	8.90

4x5 BLACK ANNIVERSARY, f4.5		
Xenar, Compur B, Kalart r-f.	137.50	13.75
4x5 PRE ANNIVERSARY, Kalart		
r-f, 5¼" K.A. Compur A shutter	112.00	11.20
4x5 MERIDIAN, 6¼" f4.5 Ilex,		
Kalart r-f.	154.00	15.40
4x5 SPEED GRAPHIC, 6" f4.5		
Xenar, solenoid, gun, r-f.	119.00	11.90
3¼x4¼ GRAFLEX SUPER D, f4.5		
Ektar ctd. Auto diaph. Ektalite	169.00	16.90
4x5 GRAFLEX B, f4.5 K.A. revolving		
back	75.00	7.50
4x5 GRAFLEX SUPER D, f5.6 Ek-		
tar Auto diaph.	189.50	18.95
8mm B & H REGENT.	104.50	10.45
8mm DE JUR, 750 w/case.	90.50	9.95
8mm KEYSTONE, K-68, 750 w/c	67.50	6.75
8mm BELL & HOWELL mag 172B		
f2.5	97.50	9.75
8mm DE JUR CITATION f2.5.	56.50	5.60
8mm KEYSTONE K-36 f3.5.	34.95	3.50
8mm KODAK 825 f2.5.	29.95	3.00
8mm REVERSE 55 f2.8.	44.50	4.45
16mm BOLEX H-16, f1.9.	187.50	18.75
16mm KEYSTONE A-3, f3.5.	32.95	3.30
16mm KODAK E, f2.5.	37.95	3.80
16mm PATHE SUPER 16, f1.9.	299.00	29.90
16mm REVERSE MAG, f2.5.	83.50	8.35
16mm VICTOR III, f1.9.	87.50	8.75
16mm BELL & HOWELL DIPLO-		
MAT, w/case	174.50	17.45
16mm BELL & HOWELL 185C,		
sound	399.00	39.90
16mm KEYSTONE K-100, w/case.	99.50	9.95
16mm REVERSE 18.	123.50	12.35
16mm REVERSE, sound.	183.50	18.35
16mm VICTOR 40, sound.	169.00	16.90
2¼x3¼ AUTOMEGA B3, f4.5.	159.50	15.95
2¼x3¼ FEDERAL 219, w/lens.	24.50	2.45
2¼x3¼ SUNRAY ARNOLD COND,		
f4.5	49.50	5.00
2¼x3¼ FEDERAL 312, no lens.	39.50	3.95
2¼x3¼ FOTOLARGER, f4.5.	33.50	3.30
3¼x4¼ SOLAR COND, f4.5.	59.50	5.95
4x5 NATIONAL COLD LIGHT, 5"		
f4.5	79.50	7.95
4x5 OMEGA D-2, f4.5.	149.50	14.95
4x5 SOLAR COND.	97.50	9.75
5x7 ELWOOD, f4.5.	79.50	7.95
35mm FEDERAL 135, Cord, f4.5.	39.50	3.95

# Sterling-Howard

561-P East Tremont Ave., New York 57, N. Y.

# MARK SHAW

by MYRON EMANUEL



MARK SHAW, A HIGHLY SUCCESSFUL free-lance fashion photographer, is a pleasant young man of about thirty who looks forward to the beginning of April. "When April comes," he says, "I leave." For to Shaw, April Fool's Day starts his annual month's holiday, relaxation and travel, a respite from photography, from fashion and from the pressures of New York City.

He's a realistic man, however, and likes three square meals a day, same as anyone else. So, from May through March, he works under tremendous pressure to turn out a bewildering variety and quantity of photographs: ads for Vanity Fair lingerie, Dan River fabrics, Bemberg, Coty, Revlon, Saks Fifth Avenue, Pepsodent and Wamsutta to mention only a few, plus editorial fashion pages for magazines like *Mademoiselle* and *Ladies' Home Journal*.

His work has not gone unrewarded. In the photographic profession, he's considered to be an honest, hardworking and excellent craftsman. As an artist, he has received some of the highest awards a photographer can get: An Art Directors' Club Gold Medal and two Awards of Distinctive Merit. Though his affluence and stature in the fashion photography field is not unusual—there are a number of photographers even more successful financially—few have risen so high in the profession in so short a time.

His 30th Street town house includes fully equipped darkrooms in the basement and, across the courtyard, a separate two storied carriage house studio, complete with skylight, where he shoots his large output. To help him, he employs an expert darkroom man, a part-time bookkeeper.

◁ High key "beauty" shot for *Mademoiselle* was taken with a 4x5 Linhof equipped with an f/4.5, 6-inch Tessar lens, f/8 at 1/10 second, natural light.

Nude was taken with same camera and lens as picture left. Film was Type B Kodachrome. Shaw used his artificial kilowatt skylight (described in detail in article) for light. Exposure: f/8, 1 sec. Shaw used one spot of color, in ballet slippers, to add a fillip to an otherwise monochromatic study. ▷







accountant, a cleaning woman, a camera assistant and a combination secretary-stylist and prop girl known as "Poogles." Poogles, or Peggy as she's called by sobersides, is a tiny, bombastic brunette who runs up and down steps between the two studios like a mad pixie, knows all the models whom she books for each day's sittings, dashes out to select props, pins up the clothes so that to the camera at least they seem to fit the models, and generally keeps the place rolling. She's also been known to alternately give Mark Shaw and the clients whatfor.

Born and brought up in New York City, Shaw studied industrial art, partially because he was interested in engineering, even more because he was interested in design. Before his graduation, he took a summer job with Western Electric, an electronics concern making sound equipment for telephone and motion picture use. They, in turn, lent him to a small New York firm making medical documentary films to advise them on operating their newly bought



Figure study was taken with an 8x10 view camera, employing a 14-inch Ektar lens. Exposure: f/11, 1/10 sec.

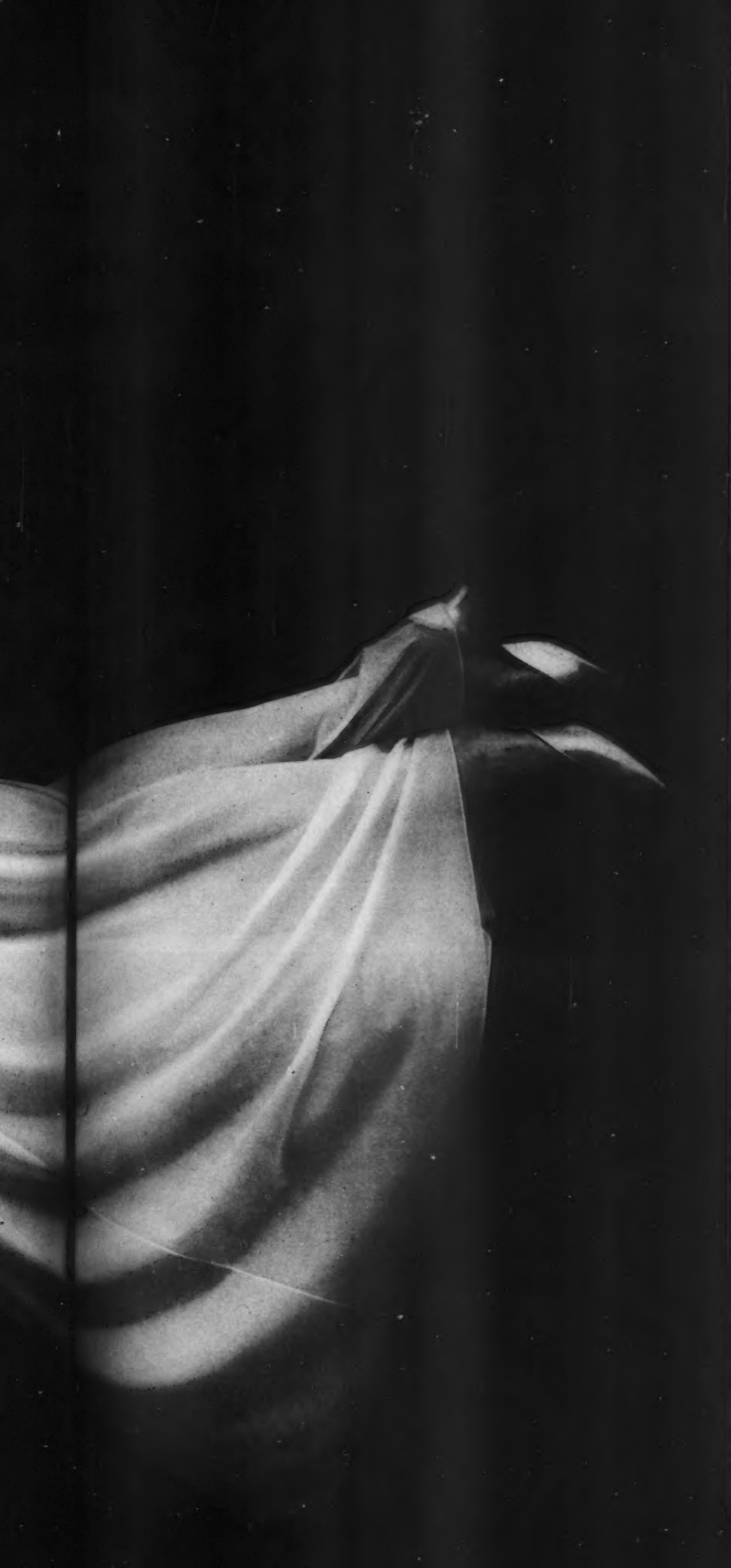


◁ Bridal fashion shot was taken for *Mademoiselle* spread. Shaw used 4x5 Linhof, f/6.3 Wide Field Ektar lens. Lighting was artificial. Exposure: f/8, 1 sec.

△ Typical modern editorial shot for fashion magazine has technical data as casual as its pose. Shaw used artificial light, Rolleiflex, exposed f/5.6 at 1/25 second.







This photograph is one of a series which Shaw has done for Vanity Fair lingerie, all distinguished by this same lighting quality. A shot similar to this brought Shaw an Art Directors' Club Gold Medal this year. Shaw keeps his background dark, exposures long enough to get separation between clothes and flesh tones. Dark gray seamless paper is the background. Lighting comes from two banks of lights containing twelve 500-watt bulbs, approximating overhead skylight quality. Shaw used an 8 x 10 view camera, with a 14-inch Ektar lens, f/11, 1/10 second.



equipment. He was persuaded to join this little company where he worked from 1939 until 1941 filming color movies of the finer—and gorier—points in amputations, births, brain tumor operations and other phenomena of interest to the medical profession. While working on these documentaries, he was introduced to Fernand Fonssagrives, *Town & Country* photographer with whom he subsequently shared a studio.

When Pearl Harbor came, Shaw was already a pilot in the Air Force reserve. He was immediately called to active duty and during the war served in the Air Transport Command as a pilot with the Army rank of Captain, winding up his last year as photographic officer of Payne Field, Cairo, Egypt.

He considers his period of living in the Middle East a vital part of his professional development. "The war years," he says, "gave me an opportunity to travel, to see things I'd never seen. Had I been busy earning a livelihood, I wouldn't have had the chance to learn all I did. I spent time in Italy, Greece, North Africa, India, Russia, China, Egypt, Yugoslavia, Turkey, Iran, Iraq, Burma and South America. I like to photograph and I took pictures wherever I went. I read a great deal, spent a lot of time in an airplane (nearly 3,000 hours) and dreamed of the day I'd be a civilian again."

One result of his Egyptian sojourn was meeting Leslie Gill, well known artist and photographer who was also based in Cairo. Gill has since had a vital influence on Shaw's career. Shaw admires him enormously as one of the greatest photographers of our times, "particularly for his sure taste and inventive (*Continued on page 113*)

◁ These three shots were part of a series for *Mademoiselle*, later brought Shaw Pepsodent account. Taken in natural light with a Rolleiflex, f/6 at 1/10 second.





△ Location fashion shot was taken in Bermuda. Shaw had brave model walk amongst pigeons, then shot Rollei, f/8 at 1/50th. He wanted to get movement of birds' wings and casual air into picture. Accidental pattern of birds' wings frames girl's figure nicely, keeps attention on her.

◁ Bathbrush shot taken for a *Made-moiselle* beauty page was done in natural light. For this, Shaw used a Rolleiflex and exposed f/6.3, 1/25th.





# KODAK'S AMAZING NEW FINE GRAIN TECHNIQUE

**Modified Microdol permits huge blow-ups  
from Plus-X film . . . . . by Glenn Mentch**

WHEN THE EASTMAN KODAK CO. ANNOUNCED recently that it was suspending production of 35mm and Bantam size Panatomic-X film, there were many amateurs and professionals who shook their heads sadly and moaned, "How do they expect me to make those 30X enlargements from my 35mm shots? Can't do it with Plus-X; too grainy."

Well, nothing could be much further from the actual fact. For during the past few months Kodak technicians, looking for ways to expand the usefulness of Plus-X film, have come up with a simple technique for extremely fine grain development. Enlargements of 60 diameters do not show objectionable grain. Look at the picture facing this column for the proof.

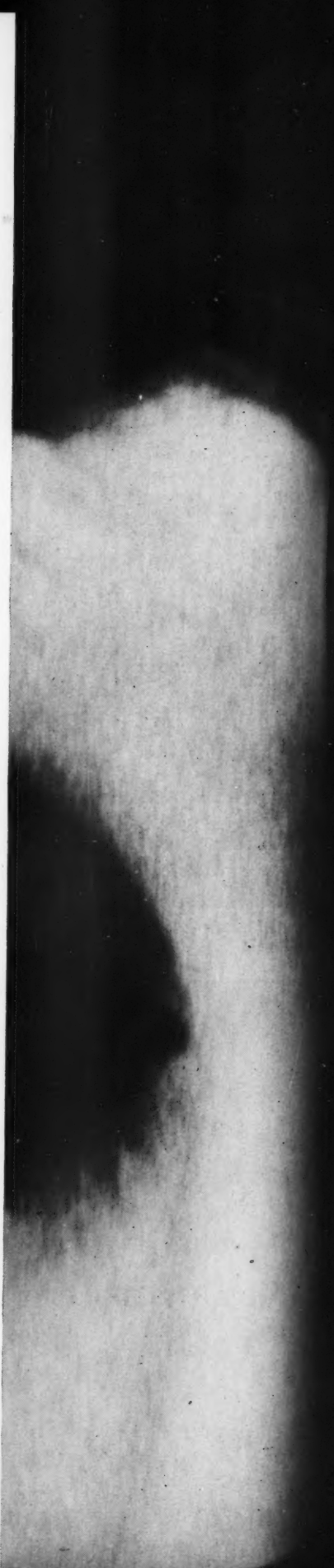
The developer used is Microdol. To each quart of the solution add two tablets of Kodak Anti-Fog No. 1, or one ounce of 0.2 per cent stock solution of the anti-foggant. The developing time in small daylight tanks is the same as it would be with normal Plus-X development in normal Microdol—16 minutes at 68° F. There's one difference, however. *The film must be agitated constantly during the entire developing time.*

For some reason, which is at present unknown to the Kodak technicians, the results produced by this modified developer seem to be particularly sensitive to the degree of agitation. The greatest reduction in graininess is achieved only with the continuous agitation. This is quite remarkable, for general experience with other developers has indicated that the degree of agitation had no significant effect on the graininess *so long as the development times were adjusted to give equal degrees of development.*

With this technique, the results in graininess, contrast, and other photographic qualities, are quite similar to the results with Panatomic-X developed normally. Also, the film speed matches that of Panatomic-X, for this developing technique requires twice the normal exposure for Plus-X. Work with an A.S.A. exposure index of 25 for daylight; for tungsten, figure on an index of 20.

Although no extensive tests have yet been made, it is expected that film packs and roll film can be developed in deep tanks with the same fine grain results as in the small daylight developing tanks, provided that there's the *same degree of agitation.*—THE END.

**Plus-X 35mm negative was enlarged 60 diameters  
for this picture. Insert shows contact print.**









# do these pictures need captions?

**DAVID DOUGLAS DUNCAN THOUGHT NOT, AND WHAT A COMMOTION HE'S CAUSED! . . .** There has never been a book like "THIS IS WAR!," which author-photographer Duncan subtitled, "A Photo-narrative in Three Parts." The row which it will start will be loud and long.

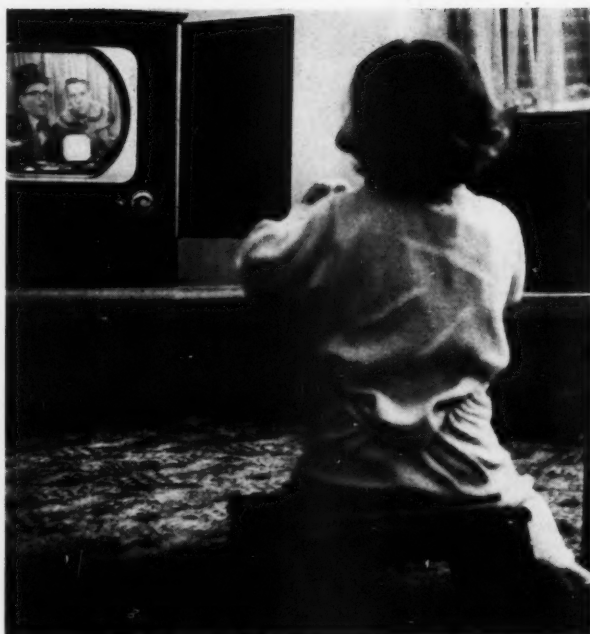
Here is a book in which we counted 178 pages, and 150 of these are taken up with wonderful pictures, yet not a single page is numbered, nor is there a line of caption material under any of the pictures. And that's what has caused the argument, because some people hail Duncan's book as the one in which photographs have finally come into their own and stand alone without the need of explanatory captions, while other people look indignant and ask how you're supposed to know what the pictures are about if they have no captions? We think that both viewpoints are wide of the true mark.

Let's go back a bit. Duncan is the man who was one of many obscure Marine Corps *(Continued on page 96)*



PHOTOS © TIME INC.





# sequence tells the story...

by ARTHUR LEIPZIG

A **SEQUENCE PICTURE STORY** is made up of two to a dozen or more pictures which tell a complete story through their cumulative effect. To achieve this, most sequence picture stories follow a general pattern in which a definite setting is established, characters are introduced in action, and a logical climax to the action is reached at or near the end of the picture sequence.

Sometimes it is possible to plan a story-telling situation in all but the minor details before the shooting actually begins. More often, however, the photographer has to develop his story on the wing by taking advantage of the dramatic possibilities that pop up in a ready-made situation. This calls for flexibility—a willingness to change your approach the instant an unexpected turn of events gives a story a completely different twist than it may have had to begin with.

Whether you are shooting planned action, or building your story sequence around spontaneous action, the important thing is to make your subjects as unaware of the camera (and yourself) as possible. Use whatever equipment you find essential to the shooting, but avoid unnecessary wires, shiny gadgets, noisy shutters, or anything else that will continually remind a subject that pictures are being made. My



The author didn't have a camera handy the evening he first saw this scene enacted by his daughter, Judy, and her dog, Frisky. Hoping for a repeat performance, however, he had photo-floods directed on the ceiling the following evening. The entire sequence was shot with the lens of his handheld reflex camera wide open. Judy's interest in the television, and Frisky's interest in her food, kept both subjects completely oblivious to the camera.









An impromptu mock battle staged by Brooklyn small fry provided the story-telling sequence, *opposite*. How an author entertains his daughter with original stories before bedtime is told in the two-picture sequence, *above*. Under no circumstances does photographer Leipzig direct his subjects as to what they should do.

personal choice of cameras are a twin-lens reflex job, and a 4x5 press type camera—both of which I can operate virtually blindfolded. If the kind of pictures you are making will permit you to set the camera on a tripod and trip the shutter from a distance with a long cable release or a solenoid tripper, so much the better. If you have to remain near the camera, move about the room, or change flashbulbs, it pays to be as unobtrusive about it as possible. No slogan could be better suited to this type of photography than “Easy does it!”

Of the several different types of sequence pictures one can make, I prefer the kind that is essentially candid by nature. In many instances I have used prevailing light to shoot stories without the subjects being aware of my presence. When this is impossible, I have found it best to arrange the general conditions for a sequence, make a casual shot or two in order to take the edge off the subject's camera awareness—and then literally melt into the background. Once the general set-up is arranged, I make it a point never to give the subject an order or direct the action.

In each of the three sequence stories shown here, the participants were aware of my presence at first, but forgot about me when the diversion or distraction that formed a part of the plot situation began to take form. The picture sequence of my daughter Judy eating her supper (pages 54 and 55) came about as the result of an incident I noticed in our kitchen one evening. (*Continued on page 112*)

# your first chemical shelf...

You don't need much to start  
doing your own developing

by N. M. GROSSMAN

**H**AVE YOU EVER thought of doing your own developing and printing? Most probably you have, but were wondering whether you have enough space for it. And maybe you've been a little vague about how to get started doing the work.

Actually, you don't need very much room. To make prints, a kitchen, bathroom, or closet will serve very well, as long as running water is at hand, and there's enough space to lay out three trays. Some gorgeous prints have been turned out in bathrooms no larger than four by six feet. For negative processing you don't even need the tray space.

Getting started may seem like a tough proposition. Maybe you haven't handled chemicals since they took that chem-craft set away. You don't know Metol from Hypo, you haven't the time to find out the difference. The answer to that one is, you don't have to. All the chemicals needed for turning out finished negatives and prints are available in prepared form; all you have to do is mix them with the right amounts of water. And the number of chemicals you'll need is so small that you'll use very little space in which to store them.

To start off with negative developers, if your camera takes pictures  $2\frac{1}{4} \times 3\frac{1}{4}$  or larger, you may want to use MQ developer packets, which are put out by several of the larger manufacturers. To use these packets, simply mix the contents of one with the required amount of



Here are all the chemicals needed for first class film and print processing. Good thermometer is a must for mixing.

water, and there's enough solution to develop a roll of film or a few prints quite satisfactorily.

Carrying this idea even further, Eastman Kodak Co. makes something called the Tri-Chem Pack, which sells for 20 cents. In this little cardboard box are foil packets of chemicals for developer, shortstop and fixer. There's enough of each in the package to process one roll of film or several good-sized prints. When you've finished your job, just throw all the solutions away.

## *The fine grain developers*

MQ tubes and the Tri-Chem Pack are handy to have around if you develop a roll of film or make prints infrequently. However, they have their limitations. More desirable for first class negative processing is a quart-size package of a ready-mixed medium fine grain developer, such as Eastman Kodak D-76, or Ansco's A-17. Price: about 30-35 cents, depending on where you get it. A quart of either of these developers will be good for quite a number of rolls of film. They are excellent for all sizes of negatives down to  $2\frac{1}{4} \times 1\frac{1}{8}$  inches, the 16 on a roll of 120 film size, and will permit big enlargements which don't show excessive graininess. If you use 35mm or 828 size film, or if the camera makes 16 negatives on a roll of 127 film, get one of the fine grain developers. Kodak Microdol, Ansco Finex, FR X33, Edwal 12, or Harvey 777 are all excellent developers to give little





One-time use chemical packets are handy, inexpensive for occasional work. This is correct mixing technique.



Don't dump all the chemicals into a jug and shake like mad. Follow manufacturer's directions, mix carefully.

negatives which can really be "blown up" without having that grainy, sandpapery look. Some of these developers are available in both powder and liquid form, some only as liquids; all of them are quite inexpensive to use.

All of the developers we've mentioned so far, including D-76 and A-17, may be used repeatedly by following one of two systems. After you've used a developer once, it becomes weakened and on the next roll won't do as good a job. However, if you extend the developing time 10 percent for each additional roll of film you develop, you can get about 8 rolls from a quart of A-17. The 10 percent rule can be applied to any of these developers, but there's a better way.

#### **Replenish for maximum use**

Most of the developers can be kept up to working strength despite repeated use by adding a small amount of replenisher after each roll of film developed. Replenisher is a chemical mixture somewhat similar to the original developer. While the A-17 developer, for example, is at work in your film tank, add an ounce or two of A-17 replenisher (according to directions) to the half empty developer storage bottle, then pour the developer back into the bottle after development is completed. It's simple, reliable, inexpensive. A quart can of the A-17 replenisher costs only 35 cents. In conjunction with a quart of developer, it will be good for about 20 rolls of film.

If you make just a couple of prints once in a while, it's O.K. to use MQ packages or the Tri-Chem Pack. However, if you're going to do more than that, you'll need a print developer for the chemical shelf, since most film developers can't be used for making prints. Eastman Kodak Dektol, Defender D-55 and Ansco Vividol are popular print developers; all come in packages to make one-quart, half-gallon, and one-gallon stock solutions. A stock solution is what you get when you mix the contents of the package with water. Every time you want to make a batch of prints, you dilute part of the stock solution with water in the proportions called for by the directions on the package, making up only enough for your evening's work. This gives you your working solution. FR and Edwal both sell ready mixed developer stock solutions in quart bottles.

No matter which print developer you use, remember that it can't be used more than once. After developing a batch of prints, the used developer has to be discarded. Since one quart of stock solution will make about three quarts of working solution after dilution, the cost per batch of prints is really very small.

After the negatives or prints have been developed, you'll need a shortstop rinse to stop development and prevent developer from being carried over into your fixer. Both Eastman Kodak and Edwal make a prepared shortstop containing an "indicator" (Continued on page 104)

# your first chemical shelf...

You don't need much to start  
doing your own developing

by N. M. GROSSMAN

**H**AVE YOU EVER thought of doing your own developing and printing? Most probably you have, but were wondering whether you have enough space for it. And maybe you've been a little vague about how to get started doing the work.

Actually, you don't need very much room. To make prints, a kitchen, bathroom, or closet will serve very well, as long as running water is at hand, and there's enough space to lay out three trays. Some gorgeous prints have been turned out in bathrooms no larger than four by six feet. For negative processing you don't even need the tray space.

Getting started may seem like a tough proposition. Maybe you haven't handled chemicals since they took that chem-craft set away. You don't know Metol from Hypo, you haven't the time to find out the difference. The answer to that one is, you don't have to. All the chemicals needed for turning out finished negatives and prints are available in prepared form; all you have to do is mix them with the right amounts of water. And the number of chemicals you'll need is so small that you'll use very little space in which to store them.

To start off with negative developers, if your camera takes pictures  $2\frac{1}{4} \times 3\frac{1}{4}$  or larger, you may want to use MQ developer packets, which are put out by several of the larger manufacturers. To use these packets, simply mix the contents of one with the required amount of



Here are all the chemicals needed for first class film and print processing. Good thermometer is a must for mixing.

water, and there's enough solution to develop a roll of film or a few prints quite satisfactorily.

Carrying this idea even further, Eastman Kodak Co. makes something called the Tri-Chem Pack, which sells for 20 cents. In this little cardboard box are foil packets of chemicals for developer, shortstop and fixer. There's enough of each in the package to process one roll of film or several good-sized prints. When you've finished your job, just throw all the solutions away.

## *The fine grain developers*

MQ tubes and the Tri-Chem Pack are handy to have around if you develop a roll of film or make prints infrequently. However, they have their limitations. More desirable for first class negative processing is a quart-size package of a ready-mixed medium fine grain developer, such as Eastman Kodak D-76, or Ansco's A-17. Price: about 30-35 cents, depending on where you get it. A quart of either of these developers will be good for quite a number of rolls of film. They are excellent for all sizes of negatives down to  $2\frac{1}{4} \times 1\frac{5}{8}$  inches, the 16 on a roll of 120 film size, and will permit big enlargements which don't show excessive graininess. If you use 35mm or 828 size film, or if the camera makes 16 negatives on a roll of 127 film, get one of the fine grain developers. Kodak Microdol, Ansco Finex, FR X33, Edwal 12, or Harvey 777 are all excellent developers to give little



One-time use chemical packets are handy, inexpensive for occasional work. This is correct mixing technique.



Don't dump all the chemicals into a jug and shake like mad. Follow manufacturer's directions, mix carefully.

negatives which can really be "blown up" without having that grainy, sandpapery look. Some of these developers are available in both powder and liquid form, some only as liquids; all of them are quite inexpensive to use.

All of the developers we've mentioned so far, including D-76 and A-17, may be used repeatedly by following one of two systems. After you've used a developer once, it becomes weakened and on the next roll won't do as good a job. However, if you extend the developing time 10 percent for each additional roll of film you develop, you can get about 8 rolls from a quart of A-17. The 10 percent rule can be applied to any of these developers, but there's a better way.

#### **Replenish for maximum use**

Most of the developers can be kept up to working strength despite repeated use by adding a small amount of replenisher after each roll of film developed. Replenisher is a chemical mixture somewhat similar to the original developer. While the A-17 developer, for example, is at work in your film tank, add an ounce or two of A-17 replenisher (according to directions) to the half empty developer storage bottle, then pour the developer back into the bottle after development is completed. It's simple, reliable, inexpensive. A quart can of the A-17 replenisher costs only 35 cents. In conjunction with a quart of developer, it will be good for about 20 rolls of film.

If you make just a couple of prints once in a while, it's O.K. to use MQ packages or the Tri-Chem Pack. However, if you're going to do more than that, you'll need a print developer for the chemical shelf, since most film developers can't be used for making prints. Eastman Kodak Dektol, Defender D-55 and Ansco Vividol are popular print developers; all come in packages to make one-quart, half-gallon, and one-gallon stock solutions. A stock solution is what you get when you mix the contents of the package with water. Every time you want to make a batch of prints, you dilute part of the stock solution with water in the proportions called for by the directions on the package, making up only enough for your evening's work. This gives you your working solution. FR and Edwal both sell ready mixed developer stock solutions in quart bottles.

No matter which print developer you use, remember that it can't be used more than once. After developing a batch of prints, the used developer has to be discarded. Since one quart of stock solution will make about three quarts of working solution after dilution, the cost per batch of prints is really very small.

After the negatives or prints have been developed, you'll need a shortstop rinse to stop development and prevent developer from being carried over into your fixer. Both Eastman Kodak and Edwal make a prepared shortstop containing an "indicator" (Continued on page 104)



# how to expose your color film

by ROBERT KAFKA

*Chief of the Color Laboratory, Life Magazine*

**C**ORRECT EXPOSURE is the most important problem facing the photographer who wants to make a color picture. It's the sad truth that a large percentage of the color film shot today has to be displayed with some such apologetic remark as, "The colors were really much better, but I guess I didn't get the exposure right."

Yet, there's no good reason why exposure should be a difficult problem for the average amateur picture-taking situation. The purpose, then, of this article will be to lay down some simple principles of color exposure, based on the practical experience of successful working photographers, and then show how to apply these principles to everyday picture taking. And it's not hard to do, either.

When you think of good color exposure, the expectation of good highlight and shadow detail normally follows. It is true that, in general, transparencies can be judged as correctly exposed if they show both highlight and shadow detail, but there are a great many cases where a little more of something will improve your transparency greatly.

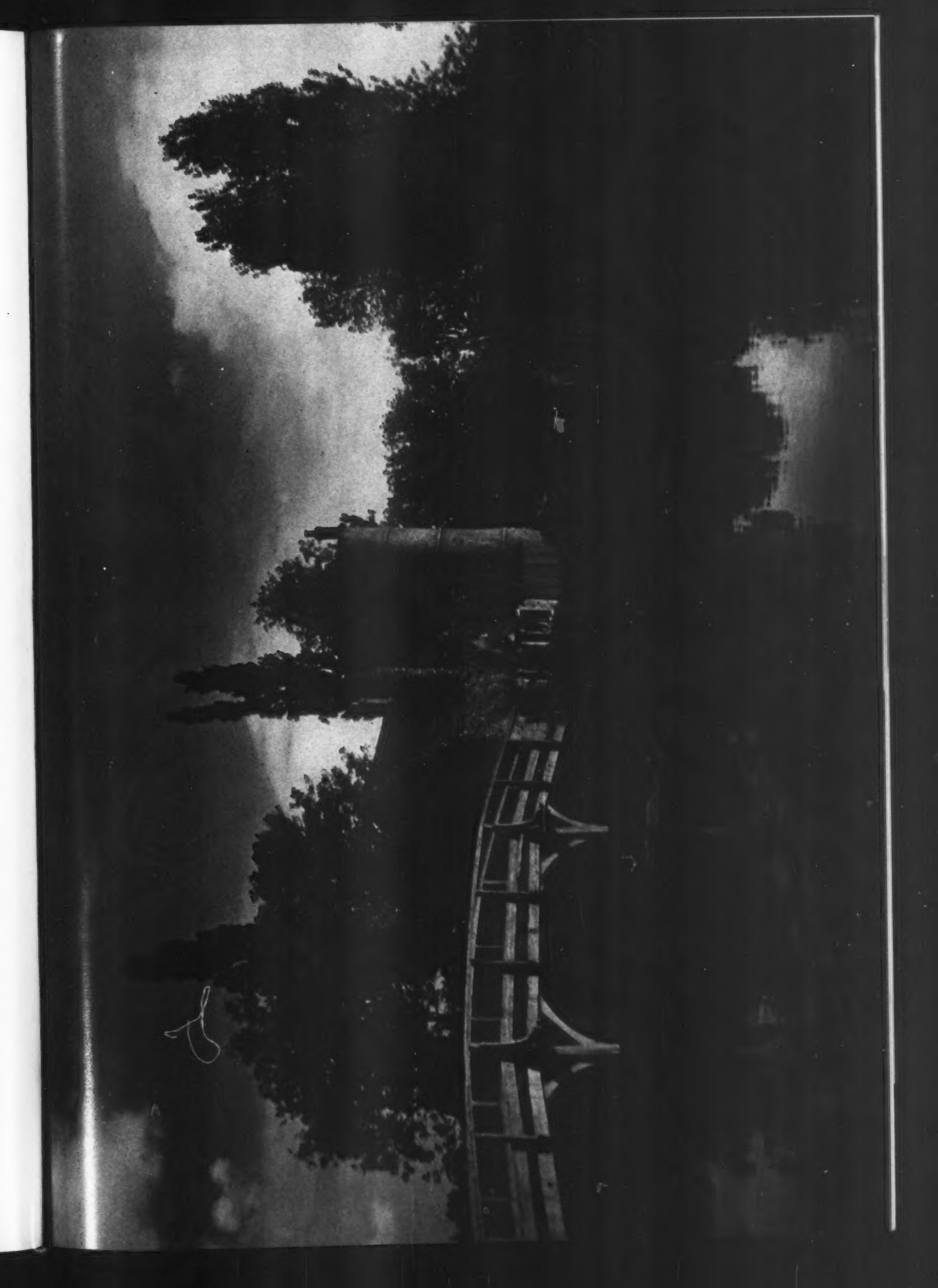
To understand this statement, we will have to start with the makeup of a picture, whether color or black and white—that is, the arrangement of the light and dark areas. Let us first consider a well-lighted black field with a white dot near the center. The larger black area permits the iris of our eyes to open wide and we notice the white spot very vividly. If we reverse our values by placing a black spot on a large white area, it is proper to expect our iris to "stop down" because of the greater amount of brightness and we see the dark spot less emphasized. In the first case the white spot is "burned out" to our visual

sense; in the latter case we see the dark spot in somewhat its proper tonal relationship to its surroundings. We notice light areas because they attract our attention, and, if this is so, isn't it proper to favor highlights in exposure?

Correct exposure is based upon many things. First we have the "personal factor" (for want of a better, more descriptive phrase) which includes the mood or "feeling" you want to impart to your transparency. A sunset, for instance, can usually be made more dramatic by slight underexposure. Where delicate pastels appear in nature, slight underexposure will reproduce them with the colors more saturated, and more vividly. A portrait of a fair-complexioned girl can be given a high key ethereal lacelike appearance by keeping the lighting flat and giving a fraction more exposure than normal. This is the personal factor which only you can decide upon.

With this in mind we can now proceed with the "mechanics" of correct exposure, which are not quite as mechanical as my term might imply. The "mechanics" lumps together the photographer's technique of exposure calculation or meter manipulation, lens and shutter characteristics, film characteristics and processing standards, to produce an exposure which is used as a basis. Much can be said of these factors for they form the foundation of good exposure. This is a variable which must be tied down and controlled by some stable and reproducible

*Late afternoon sun gave soft glow to this peaceful spot on the Thames River above Lechlade, in England. This was one of a series William J. Sumits did for Life essay on the Thames. He used a 4 x 5 Linhof, Ektachrome film, f/8 at 1/25. Photo courtesy of Life.*







method of testing so that a minimum variation in end result occurs. Once this is accomplished the photographer can then maintain a certain freedom of movement to satisfy his personal desires.

### **Measuring the light**

The first essential is that we must have some way of determining the amount of light falling on the subject, and since most amateur photos, black and white or color, are snapped outdoors, the first concern must be with daylight. Fortunately, the combination of sunlight and skylight which we classify as a "bright, sunny day" is remarkably consistent in its intensity. It's been measured countless times by film manufacturers and they have arrived at pretty definite exposure standards which are easy to use.

To begin with, every roll or package of color film sold carries with it a little slip of paper on which are listed a number of ordinary outdoor lighting conditions, with the shutter speed and lens opening recommended for each condition. Boiled down, it amounts to this: for average subjects in bright, direct sunlight, the basic exposure at 1/50 second is between f/5.6 and f/8 for Kodachrome, Ektachrome and Ansco Color films. For Kodacolor, a much faster film, these same conditions call for 1/50 second at f/11. All other outdoor lighting exposures are variations based on this setting. It's a fact that if you're shooting color outdoors under average conditions and simply follow the instructions on this slip of paper, you'll have a very high percentage of hits and very few misses.

The second device for calculating exposures—this one with a bit more accuracy—is the inexpensive dial type calculator. Eastman Kodak makes one, the Snapshot and Flash Kodaguide; so do other companies. In principle, they're just about the same as the slip of paper packed with the film, but they allow for more variables. Armed with one of these handy cardboard gadgets, plus just a bit of care and reasoning, you can get a pretty good percentage of correct exposures under average outdoor conditions.

The trouble is that we often want to take a picture under far from "average" conditions and the slips of paper and the exposure calculators can't cope with the problems. An exposure meter is a must. And even if the conditions aren't too difficult, *correct* use of an exposure meter will guarantee a higher percentage of good transparencies than any other method. So, from this point on we're working with an exposure meter which we know is in reasonably accurate condition. Far from trying to cover the whole technique of using an exposure meter (directions for use come

with each one) we will stick to a few practical working suggestions.

In all precise photographic work a method of testing should be evolved. The photographer may begin with an average scene, use a meter to establish an exposure starting point and make a series of exposures, from underexposed to overexposed, by variations of a half stop, carefully noting the exposure data for each shot. These should be processed with strict adherence to the manufacturer's recommendations. In choosing the transparency which appears to have received the proper exposure, attention should be given to the extremes of highlight detail. There will be a point where apparently normal highlight contrast will be seen in one transparency, while the next lighter transparency will reproduce the same highlight with reduced contrast. Unless you have a particular purpose for selecting the lighter one, you will find that critical color workers will select the one with more normal highlight contrast.

Once the best exposure is selected, it is a simple matter to work back to your meter reading and note the conditions which produced this optimum exposure. You may find that with your meter reading technique and the mechanical factors involved you will require a consistent half stop more or less than the meter indicates. Correction may be made for this by reducing or increasing the index number showing film speed which we set on the meter. You must remember that the ASA or Weston speed ratings are designed to give best results to the average photographer who shoots the average scene with average equipment, materials and processing. Your shutter may be consistently slow, which would require you to increase your film speed rating for a particular film as long as you use that meter-lens-shutter-film-processing combination. If any of these factors change, another test should be made, to re-establish your exposure basis.

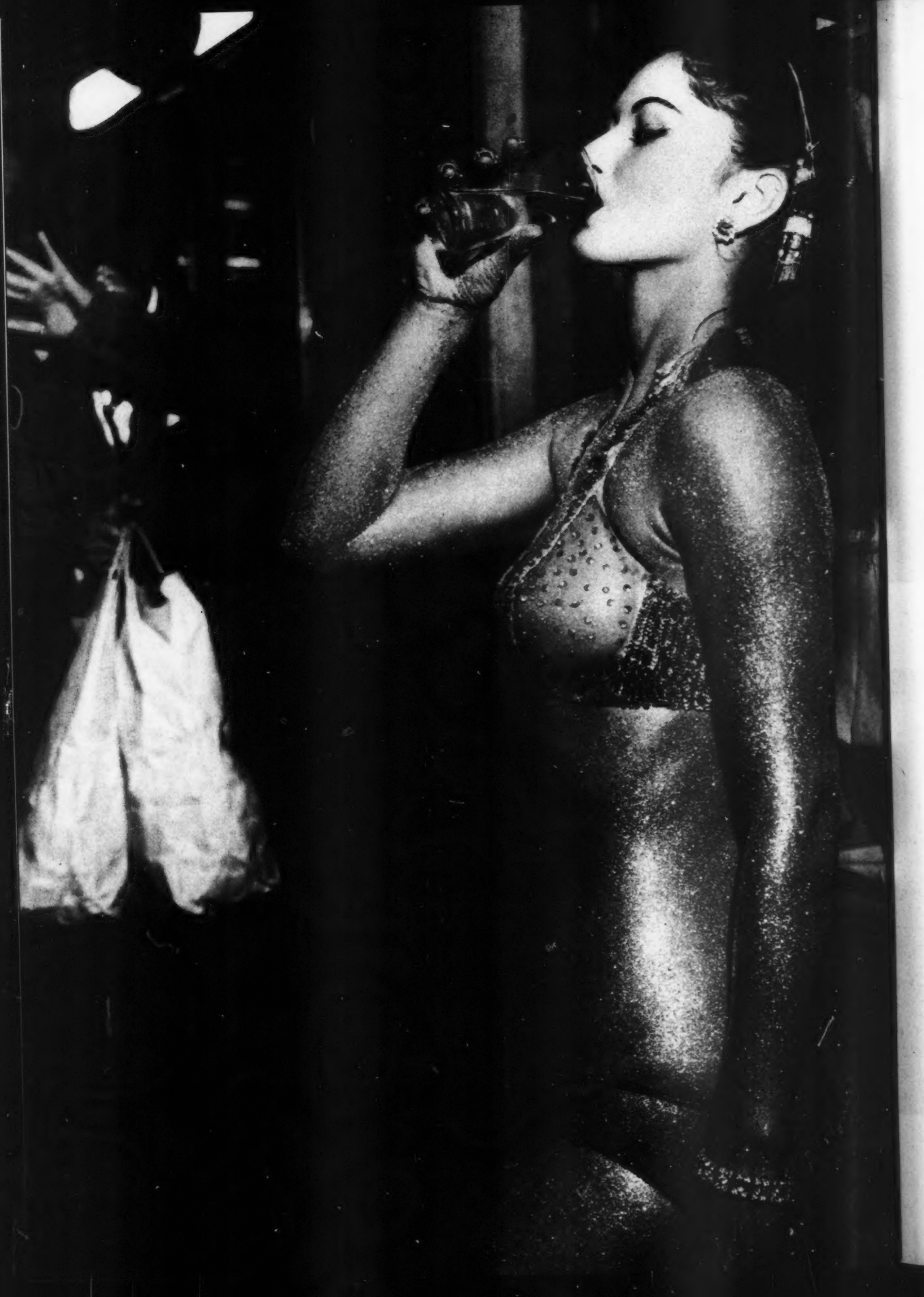
### **Exposure meters can't think**

There are many exposure meters on the market today. Some photographers wouldn't use any but a reflected light reading meter. Others say the incident light meter gives best results. Both may be right, but they neglect to state that they've learned to use their particular meter in conjunction with a number of personal and mechanical factors. Both types of meters produce excellent results—in careful and experienced hands.

It is always good practice to exclude as much sky as possible when making a meter reading by reflected light. This is particularly true on overcast days, for you can understand that the overcast sky is your source of illumination and the reflected light meter is designed to operate properly by reading the light coming from the subject rather than the light source.

Ansco Color, Ektachrome, Kodachrome, and other direct positive transparency materials are relatively high in contrast. When using these films to photograph a subject which is (Continued on page 105)

Single No. 5 flashbulb provided light for Roger Coster's unusual portrait of late Haitian primitive painter Hector Hyppolite. Correct exposure was f/8 at 1/50 on Ansco Color, Tungsten type, with Rollei-flex; wide range of colors were pleasingly recorded.



*(Editor's note: Weegee, the fabulous New York free-lance news photographer whose name became a by-word with his books "Naked City" and "Weegee's People" is at it again. This time he has taken himself and his Speed Graphic to Hollywood. With his camera set f/16 at 1/200th and a No. 25 Sylvania flashbulb in the gun on the camera, he is finding human beings are much the same, East Coast or West. On these eight pages, some examples of what his discerning eye has found beneath tinsel and pancake makeup—and also the photographer's unedited comments.—J. J.)*

MY typewriter BROKE, I HAVE NO DICTIONARY HANDY & I never claimed I could SPELL, besides being in a hurry & if SHAKESPEARE & BALZAC could do it the HARD WAY in LONG HAND, SO WILL I. TO begin: a few years ago I got SATURATED WITH CRYING WOMEN AT TENEMENT HOUSE FIRES. JUST SHOT GANGSTERS SHOT BY THEIR BUDDIES DYING IN THE GUTTER. SO, I CLOSED UP SHOP IN NEW YORK CITY &ND arrived here in HOLLYWOOD. I stopped all my newspaper work & started working in the movie studios & also working on my new book "HOLLYWOOD LAND OF THE ZOMBIE" of which these photos are the first time published. Part of my new job is doing research for the studios on L.A.'s SKID ROW. When I get blue from going to the MISSIONS, I usually stop over at the nearest NIGHT CLUB for a FAST DRINK & a QUICK LOOK at the strippers. There are all kinds & shapes of STRIPPERS—some strip in a TANK FULL OF WATER, BUT THIS STRIPPER was my favorite—SHE was GOLD PLATED from HEAD TO FOOT, IN GOLD PAINT, HAVING A DRINK between her STRIPS. I could never figure out why the guy in BACKGROUND covered up when he saw me & my camera. HEDDA HOPPER is never at a LOSS FOR WORDS & WILL SPILL A MOUTHFUL OF GOSSIP at a drop of one of her FUNNY HATS. I snapped this picture at the annual SANTA CLAUS LANE PARADE ON HOLLYWOOD BLVD. One of the sponsors (THE PARADE IS A CIVIC PROJECT) being a CHAIN OF FUNERAL PARLORS WHOSE WELL-KNOWN MOTTO IS "HAPPINESS IN EVERY BOX."

# WEEGEE'S HOLLYWOOD

**captions, spelling, and  
punctuation by the photographer**







NEARER MY GOD TO THEE



HAND-SAW MINSTREL

I did a lot of RESEARCH for the movie "JOURNEY INTO LIGHT" and some of my photographs were duplicated in the movie. I went down to SKID ROW in LOS ANGELES & in one of the MISSIONS this POOR HOMELESS WOMAN WAS FINDING PEACE IN HER SOUL, as she followed the HYMN SINGING on her HARMONICA for doesn't the GOOD BOOK SAY "THE LORD IS MY SHEPHERD", etc. I found this guy part of a band, playing outside a SKID ROW MISSION, playing a HAND SAW with a fiddle BOW—there are so many missions that they have to have a good attraction to draw the crowds. This guy was trying mighty HARD. Figuring love can be SOFT & MELLOW, my central character was the LADY EVANGELIST. Love was in the BACKGROUND, IN THE SKY, wherever ONE FOUND IT, BUT ONE HAS TO GO LOOKING FOR LOVE & YOU WILL NEVER FIND IT IF YOU DON'T HAVE LOVE IN YOUR HEART. IN a cheap saloon (they're all cheap down there) we watched this sweet little lady playing the piano—note the KITTY, an empty coffee can. The guy in the DRUNK TANK was preaching against SIN & DRINK, BUT what was he doing behind bars himself—this scene was duplicated in the MOVIE. You might say that Weegee brought REALITY into Hollywood—the reality I thought I'd left in NEW YORK CITY.



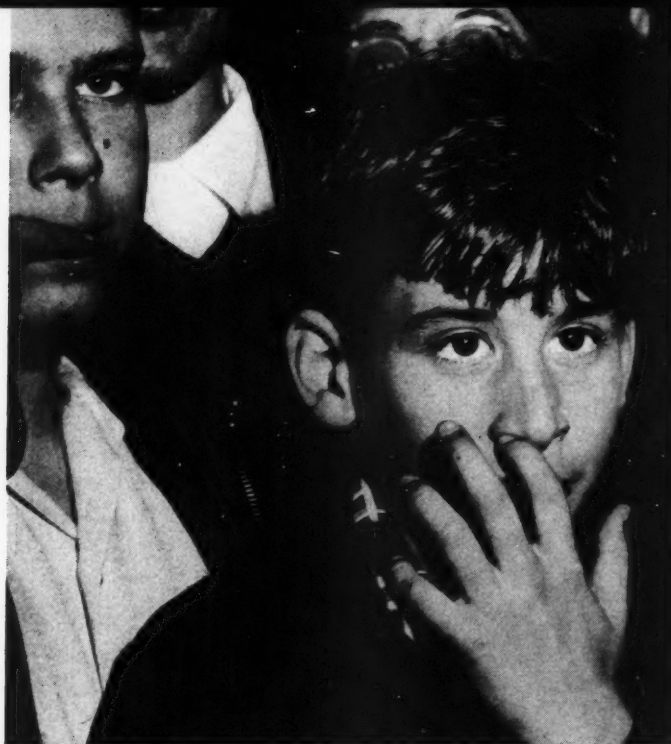
SONG OF LOVE



SKID ROW SALOON



DRUNK TANK



At one of the HOLLYWOOD premiers, while the MOPPETS (P.S. EVERY BOY IN SHORT PANTS, & EVERY GIRL NOT OLD ENOUGH TO wear a BRASSIERE is called a MOPPET IN HOLLYWOOD) are awaiting the arrival of their HERO RANDOLPH SCOTT, THE ETERNAL CINECOLOR TOWN MARSHALL. This last sentence could be a form of CRITISIZM on my part. the SPECTATORS BRING THEIR LUNCHESES, PETS & EVEN HOT WATER BAGS, as it gets pretty COLD in Hollywood at nights. Frenzied autograph seekers on the right are showing more EMOTION than is usually found on the SCREEN. MOST OF THE NATIVES have never been inside a MOVIE STUDIO, and a premeir is their night to catch the STARS. I just love these KIDS & generally steer the STARS over to them so they can get their autographs. These kids & elderly people too, get there early in the afternoon, & are there till after midnight, when the STARS LEAVE.







△ Double HEADED FLACK. (P.S. all publicity people in Hollywood are called FLACKS) This is LEONARD SHANNON. Publicity man for R.K.O. PICTURES—he is one of the SMARTEST & HIGHEST PAID FLACKS. HE OF COURSE HANDLES NOTHING BUT DOUBLE FEATURES, HE LEADS A DOUBLE LIFE HE ALSO GETS TWO PAY CHECKS EACH WEEK. This was taken with my ELASTIC lens. This guy is a very good friend of mine. Say anything you want about him, just make sure that you spell his NAME right at all times.

◁ at MOVIE PREMIER, this high class manicured POOCH is waiting for LASSIE, no one has any INHIBITION IN HOLLYWOOD, not even PETS, & DRESS, HAIR DOOS, ETC. are very INFORMAL, except among dogs OF COURSE.

These gals remind me of the HOLLYWOOD ▷ EXTRAS, SPEECHLESS, NAMELESS & always getting nothing for all their work and effort.





***pictures from our readers...***

# "I tried it myself"



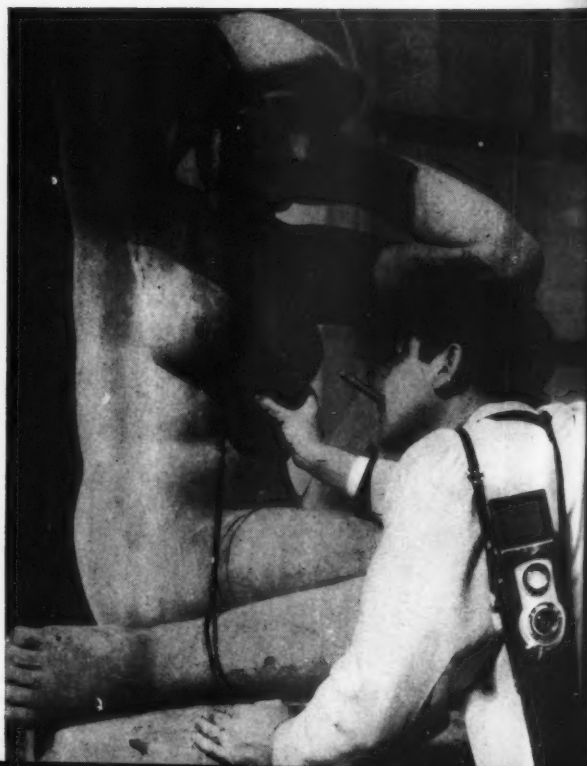
△ "Hey, Mom—It's raining." Murray Shepard of Cape Elizabeth, Me., caught this free spirit in his backyard. The picture was taken just as the lad was being hit by water from a hose which had been turned on to offer some relief against a midmorning sun. Shepard used a 4 x 5 Speed Graphic, and shot at 1/200, f/16, on Defender 428 film.

This picture of a different approach to an often photographed subject comes from E. M. Johnsey of Dayton, Ohio. He calls it "Correct Exposure." Johnsey shot with a 4 x 5 Speed Graphic, f/4.7 Optar lens, on panchromatic film. The picture was taken at noon on a July day, under natural light, at 1/100. The lens opening was f/8.

**T**HE pictures which appear in this section were made by readers of *MODERN*—most of whom are now seeing their pictures in print for the first time. If you have any favorites which you think other readers might enjoy seeing, why not let us have the privilege of considering them for possible publication in "I Tried It Myself"?

There are no restrictions as to subject matter. All you do is follow these simple instructions: For reproduction purposes, we prefer the prints to be 4 x 5 inches in size or larger. Please always include your name, address, and full technical data on how the picture was made on the back of each print. Mail all prints flat, and please don't send negatives or color transparencies.

Due to the volume of our mail, pictures that cannot be used will be returned *only* if a stamped, self addressed envelope accompanies your contribution. Photographs are always printed with full credit to their makers, and payment is at our regular rates. Address all material to: Columns Editor, *MODERN PHOTOGRAPHY*, 251 Fourth Ave., New York 10, N. Y.







"Shadow on a Wall" is a self portrait by Martin E. Siegel of Bayside, N. Y. It was taken about five in the afternoon, on a clear day. Siegel increased the distortion by hunching his shoulders. Shot with a Rolleiflex, at 1/50, f/11, on pan film.



△ Jerry Yulesman of New York took this unusual picture for an actor friend. The idea was to emphasize character and bring out a feeling of power in the model. Yulesman shot this "Portrait of an Actor" with a Kodak Reflex II, at f/4, 1/100, on Double XX film. The background was kept out of focus to increase dramatic effect.

Miss Shirley Shelton, 16 year old cheer leader at Falls Church High School, Va., photographed in action by M. Bowers. Picture was taken with a Xenar f/3.5 lens on a Rolleiflex camera. The exposure was 1/250, at f/4, on Plus-X film, yellow filter.





Pet rabbits were the vogue in 1923. Mrs. Kellogg's daughter poses with bashful friend against dark foliage.

# *behold, the lowly snapshot*

by SAUL LEITER

THE SNAPSHOT IS ONE of the oldest traditions in photography and its products are the only real achievements in certain periods. From time to time you see things in the snapshot albums of friends that strike you as charming and sometimes even beautiful. They are usually made by people who do not think of themselves in any serious way as photographers and who might be described as drug store amateurs. Certainly these people have no pretensions to creative art. They are motivated by a desire to record the faces of their family or friends and certain simple events in their lives; a birthday, a family reunion, a new pet.

Such an amateur, although an outstanding one, is Mrs. Lucille Kellogg of Detroit. This amateur, now a grandmother, has produced pictures in which the exposure was obviously bad and the print quality poor. But she has caught a part of a child's world—some of its wonder and fear.

My interest in her work began a short time ago when a friend showed me a small faded snapshot of herself as a child. I was very intrigued with the photograph and wanted to see more of the photog-

**Directly below:** The candid approach—Mrs. Kellogg's son and daughter prepare to snare some unsuspecting 1923 fish. **Bottom:** Husband and daughter photographed in 1922.



rapher's work. I wrote to Mrs. Kellogg and told her how much I liked the snapshot and that I would like to see some of her other things. Mrs. Kellogg was surprised by my interest, but she did write and tell me something about herself and her photographs, mentioning that the small enclosed pack of negatives were the remainder of many more that were lost, given away, or spoiled. When I found time to print some of them I was surprised and delighted; the little snapshot was not a happy accident or an exception in Mrs. Kellogg's work. A certain charm and naiveté, a simple and honest recording of emotion are to be found in almost all of her better things.

Mrs. Kellogg's interests were the same as those of most other drug store amateurs; she wanted records of her children and certain incidents in their lives. Most of her photographs were taken during the summer at the family cottage at Long Lake, Michigan, during a ten-year period when her children were growing up. As a mother, she tried to capture the "cuteness" in their lives and her instinctive feeling for the photographic situa-



tion helped her succeed. In some photographs they have a ragamuffin quality. What is charming in others is the child's concern with his own world.

She did not like to have her subjects appear posed. In a few instances she used the real candid approach. Sometimes of course she failed to get a natural quality and the charm of certain photographs lies in the subjects' mixture of embarrassment, ill ease, and sometimes even irritation.

Perhaps the most interesting part of Mrs. Kellogg's work is her group photography. Posed group photographs are very difficult to make successfully. Those with variety of expression and interesting composition are very rare. Even sophisticated professionals when arranging people tend to think in terms of a flat surface. Mrs. Kellogg in a few of her best group photographs achieved unusual arrangements in terms of space. She did not try for a complete candid quality but combined a variety of emotion within the limitations of her arrangements. Some of the figures were

stiff, others relaxed, some are very much aware of the photographer and others are not.

Mrs. Kellogg's composition is usually appropriate and in a few instances quite unusual. She seldom produced the haphazard compositions seen in so much amateur photography. In some of the photographs the trees and shadows create a maze-like quality. In others, trees serve as vertical compositional elements. Mrs. Kellogg avoids the obvious placement of the figure in the center of the photograph. Of course, it was unconsciously done. Mrs. Kellogg relates that all she tried to do was to arrange her subjects as "nice and right as possible."

She used equipment similar to that of most other amateurs, two roll film box cameras with negative sizes of  $2\frac{1}{4} \times 3\frac{1}{4}$  and  $2\frac{1}{2} \times 4\frac{1}{4}$  inches. She liked her work to be reasonably sharp and her successful photographs are. She did not try to capture extreme movement or to work under unusually difficult conditions. Her early work was (*Continued on page 111*)





Daughter models a daring bathing suit of 1923 in anticipation of the future. The suit seems to have blended with background. ▷

The art of cropping and enlarging turns 1925 snapshot of grandpa into a soft, interesting ◁ study of a strong subject.

A family group poses with mixed feelings. Many modern snapshots show improvement in bathing suit design but nothing else. ▽



# photo data...

**Prepared, Packaged Chemicals**  
for developing, printing

Product Name	How Packaged	Price
<b>General purpose film and paper developers</b>		
Dupont 53D	Powders to make 1 qt., ½ gal., 1 gal.	1 qt. \$ .40
Kodak Universal MQ.	Six units (powders) each to make 8 oz. of working solution.	Carton of 6 units \$ .30
Kodak Tri-Chem Pack	Universal developer, stop-bath, and fixer (powders), in foil packets to make 8 oz. of each solution.	\$ .20
<b>Medium fine grain film developers</b>		
Anso 17	Powders to make 1 qt.	1 qt. \$ .30
Edwal Thermofine	Powder to make 1 qt. Liquid, 1 qt.	1 qt. dry \$ .55 1 qt. liq. \$1.25
Kodak D-76	Powder to make 1 qt.	1 qt. \$ .35
<b>Fine grain film developers</b>		
Anso Finex	1 qt.	1 qt. \$1.80
Edwal Super 12	1 qt. liquid	1 qt. \$1.25
Edwal Super 20	1 qt.	1 qt. \$1.25
FR X-33	1 qt. liquid	1 qt. \$ .99
Harvey Panthermic 777	16 oz., 1 qt. liquid	16 oz. liq. \$ .75 1 qt. liq. \$1.25
Kodak Microdol	1 qt. liquid; also powder to make 1 qt.	1 qt. liq. \$1.00 1 qt. dry \$ .50
<b>Paper developers</b>		
Anso Vividol	Powders to make 16 oz., 1 qt., ½ gal., 1 gal.	16 oz. \$ .40 ½ gal. \$ .50
Dupont 55D (warm tones)	Powders to make 1 qt., ½ gal., 1 gal.	1 qt. \$ .40 ½ gal. \$ .50
Edwal Velvet	16 oz. liquid*	16 oz. \$ .25
FR Paper Developer	8 oz., 1 qt. liquid*	8 oz. \$ .39 1 qt. \$ .99
Kodak Dektol	Powders to make 1 qt., ½ gal., 1 gal.	1 qt. \$ .40 ½ gal. \$ .50
Kodak Selectol (warm tones)	Powders to make ½ gal., 1 gal.	½ gal. \$ .40 1 gal. \$ .55
<b>Shortstops</b>		
Edwal Signal Shortstop	16 oz. liquid*	16 oz. \$ .65
Kodak Universal Stop-Bath with Indicator	Powders to make 8 oz. of working solution. Also, 16 oz. liquid*	Carton of 6 units dry \$ .24 16 oz. liq.* \$1.00
<b>General purpose fixers</b>		
Anso Acid Fixer	Powders to make 1 qt., ½ gal., 1 gal.	1 qt. \$ .20 ½ gal. \$ .30
Dupont 1-F	Powers to make 1 qt., ½ gal., 1 gal.	1 qt. \$ .25 ½ gal. \$ .40
Edwal Hi-Speed Liquid Fixer	1 qt. liquid*	1 qt. \$ .95
FR Fixol	8 oz., 1 qt. liquid*	8 oz. \$ .39 1 qt. \$ .99
Kodak Acid Fix	Powders to make 1 qt. ½ gal., 1 gal.	1 qt. \$ .20 ½ gal. \$ .30
<b>Rapid fixers</b>		
Edwal Quick-Fix	1 qt., 3 qt. liquid*	1 qt. \$1.35 3 qts. \$3.50
FR Rapid Fixol	8 oz., 1 qt. liquid*	8 oz. \$ .39 1 qt. \$ .99
Kodak Rapid Liquid Fixer and Hardener	1 gal. liquid	1 gal. \$1.25
<b>Wetting agents</b>		
Edwal Kwik Wet	½ oz. liquid*	½ oz. \$ .45
Kodak Foto-Flo	4 oz. liquid*	4 oz. \$ .35
Lockrey WonDrop	4 oz. liquid*	4 oz. \$1.00

**NOTE:** This table is designed to accompany the article "Your First Chemical Shelf," on page 58. It is not intended as a complete directory of prepared, packaged chemicals, but rather as a guide to the person who is just beginning to do developing and printing.

**REPLENISHERS** are available for maintaining the working strength of the following developers: Anso 17, Anso Finex, Edwal Thermofine, FR X-33, Harvey Panthermic 777, Kodak D-76, Kodak Microdol. The reasons for replenishment and general instructions on how it is done are given in the article "Your First Chemical Shelf," on page 58.

\*Supplied in concentrated form; must be diluted to make working solution.



KO  
the  
ma  
Th  
rin  
ev  
an  
so  
imp  
ex  
ha  
ele  
us  
co  
ca  
ca  
an  
in  
Th  
st  
or  
us  
al  
ca  
ca  
w



# Wintertime...

## TIME FOR ACHIEVEMENT

WHEREVER you live, winter's longer evenings give you more time for those darkroom projects you have promised yourself to complete.

Negatives that have piled up during the long summer days, pictures you made on your vacation trip, week-end picnics or fishing ventures, or just picture-taking jaunts... they are all waiting for just such moments as these long evenings bring you.

You probably have already made your record prints, but now is the time to look them over carefully, to decide how best to crop them, to experiment with different papers and different textures, with toning, or with color... now is the time for darkroom accomplishment.

On these pages you will find all the equipment, accessories, and materials you will need, all designed to make your darkroom efforts pleasant and satisfying. Your Kodak dealer will help you choose.

**KODAK MASKING EASEL, 11 x 14.** Designed for use with any vertical enlarger, it will mask prints up to 11 x 14 inches and can be adjusted for 1/2-inch to 3/4-inch margins. Rapid, easy, and accurate insertion of the paper is made possible by a back guide which holds the edge of the paper down so that it can be correctly positioned against the end guide. Masking arms have new type spring clamp handles with wide base, assuring accurate right angles while still providing easy, instantaneous adjustment. A stand arm is provided to hold the outer mask off the board; it drops when the masking arms are raised slightly. Easel has warp-proof baseboard with non-slipping felt on the bottom. Price, \$11.25.



**ENLARGING LENSES.** All Kodak enlarging lenses are *Lumenized* for maximum light transmission and are designed for the utmost correction at the close working distances used in enlarging and copying. The Kodak Enlarging Ektar Lenses, because they have special lateral and longitudinal color correction, are specially recommended for use when color requirements and definition are above the standards of normal photographic work. Any of the 2-inch, 3-inch, and 4-inch lenses can be used on the Kodak Fluorolite Enlarger.

Kodak Enlarging Ektar Lens	For negatives up to—	
50mm. f/4.5*	1 3/16 x 1 9/16 in.	\$15.75
3-in. f/4.5*	2 1/4 x 2 1/4 in.	25.75
4-in. f/4.5*	2 3/4 x 3 1/4 in.	32.75
5 1/2-in. f/4.5	3 1/4 x 4 1/4 in.	50.00
6 1/2-in. f/4.5	4 x 5 in.	55.00

Kodak Enlarging Ektar Lens	
2-in. f/4.5*	1 3/16 x 1 9/16 in. .... 49.75
3-in. f/4.5*	2 1/4 x 2 1/4 in. .... 52.50
4-in. f/4.5*	2 3/4 x 3 1/4 in. .... 54.00

\*For use with Fluorolite Enlarger

**KODAK FLUOROLITE ENLARGER** is the one for the discriminating darkroom worker, no matter how high his darkroom objectives. The integrating sphere light source, with a ring-shaped fluorescent lamp, provides cool, even illumination with good printing speed, and excellent contrast for focusing. Diffuse source minimizes negative defects. Adjusting and focusing the enlarger has been made extremely simple and accurate through two-hand control. The knobs for focusing and elevating are so placed that both may be used at the same time. Universal distortion control is provided by a tilting negative carrier platform, and negative carrier which can be rotated full-circle. The large base and rigid steel column provide the utmost in rigidity and vibration-free performance. The deep all-metal base is a generous-size light-tight storage cabinet for paper or film. Various focal-length lenses can be used. The Fluorolite enlarger can be used also as a view, copying, or slide-making camera and cine titler. Choose any negative carrier from 35mm. up to 2 1/4 x 3 1/4. Price, without lens, \$112.50.



**KODAK HOBBYIST ENLARGER**, at only \$49.50 complete with lens, is just the enlarger you will want if you are just embarking on a darkroom career and on a modest budget. New cold light protects your negatives... flashes on at the touch of a button attached to the cord. New type glassless negative carrier simplifies loading of negatives up to 2 1/4 x 3 1/4 inches. Compact, light, the Hobbyist is ideal for use where space is limited.

**NEW—Kodak announces two great new enlarging papers**

Prices in this bulletin include Federal Tax where applicable and are subject to change without notice.

**Kodak**  
TRADE-MARK

# Better Pictures Come Easier With These Darkroom Aids

## KODACRAFT ADVANCED PHOTO-LAB

If you're ready to begin your own developing and printing and can't wait until you get a complete darkroom set up, this is the outfit to start with. The contact printing equipment will fit right into your darkroom later. It contains all you need now . . . trays, chemicals, graduate, thermometer, safelight, paper . . . everything for developing films and making contact prints. And included is a fine contact printer and film tank. All yours for \$13.95, including Federal Tax.



## KODACRAFT PHOTO-LAB OUTFIT.

All the basic essentials for developing your negatives and making your own prints. You get trays, paper, chemicals, contact printing frame, clips, thermometer . . . plus a Kodacraft Roll-Film Tank. \$8.50.

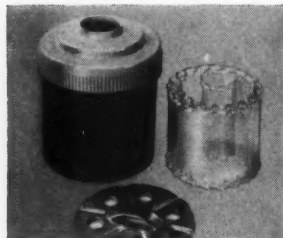


## KODACRAFT PRINTING KIT.

Here is just the starter for your son or daughter—a complete outfit for printing his or her own pictures economically. Trays, graduate, thermometer, chemicals, paper, printing frame . . . all for the very low price of \$4.85 complete.



With the **Kodak Electric Time Control** you can control printing time automatically from 1 to 57 seconds. You merely plug your printer or enlarger into the control. It turns it off automatically after a pre-set interval. \$13.50.



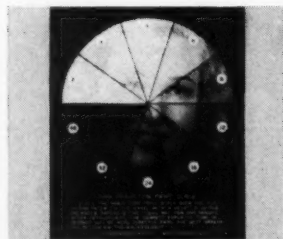
For convenient film processing, use the new **Kodacraft Roll Film Tank**—only \$2.95. Comes with aprons for 620, 120, 616, 116, and 127 films. For 35mm, the **Kodak Day-Load Tank** lets you load and process . . . all in a lighted room. Just \$9.85.



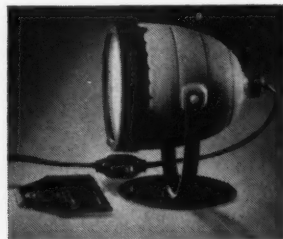
While you're printing or enlarging, the **Kodak Utility Foot-switch** will leave your hands free to handle equipment and materials. A safe neon light shines through slots . . . marks location. \$10. Great to use while dodging prints.



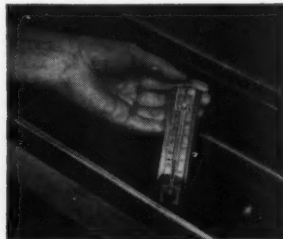
For drying prints quickly, without curling, use the **Kodak Blotter Roll**. Has a fine white blotter, a linen-lined blotter, and corrugated board backing. Air can circulate freely for rapid drying. Takes 60 prints of average size. \$2.75.



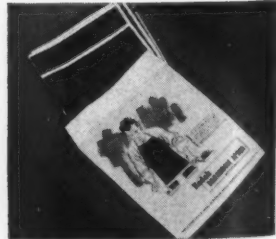
Save paper and time with the **Kodak Projection Print Scale**. Make one exposure through the scale. Read correct exposure directly from the resulting print when developed. \$1.34.



A "must" is the **Kodak Adjustable Safelight Lamp**. Has double-swiveled shank and bracket. Easily attaches to wall, shelf, or bench. \$8.25. Brownie Dark-room Lamp, Model B (not pictured), only \$1.15.



For better negatives, more uniform prints . . . be certain that all your processing temperatures are accurate. Dependable **Kodak Thermometers** will give you the accuracy you need . . . at 45 cents and up.



While you're in the darkroom, keep your clothes protected with the **Kodak Darkroom Apron**. Made of supple black plastic. Pocket and drip cuff at bottom. Medium \$2.25; Large \$3.00.

## Kodak Announces Two New Papers

### TO GIVE YOU NEW SPEED, WARMTH, FLEXIBILITY IN PRINT MAKING

**KODAK MEDALIST PAPER.** This new Kodak projection paper brings you an entirely new combination of desirable features. It has just the right degree of warmth to enhance the best qualities of the majority of your pictures. It has just the right speed to make its handling in the darkroom easy and pleasurable . . . and the speed of all four contrast grades is essentially the same.

The big news, though, is in the outstanding flexibility of this new paper. By varying the ratio of exposure and development, contrasts can be sharply changed in the finished print without any degradation of the quality or tone. Long exposure and short development result in a soft print. Short exposure and prolonged development increase contrast in the print. This factor—with the four grades of contrast in which Kodak Medalist Paper will be available—means that you will now be able to obtain easily a completely graduated range of contrasts to match the requirements of any negative.

Kodak Medalist Paper tones beautifully. Use Kodak Brown Toner, Kodak Sepia Toner, Kodak Blue Toner, hypo-alum, or Kodak Toner T-7a.

Kodak Medalist Paper is available in four degrees of contrast and three surfaces: F—White, Smooth, Glossy—Single Weight; G—Cream-White, Fine-Grained, Lustre—Double Weight; J—White, Smooth, High-Lustre—Double Weight.

**KODAK EKTALURE PAPER G.** Here is an outstanding new paper for projection prints which combines warmth with speed. Approximately 2 times as fast as Kodak Opal Paper, it is easy and convenient to handle in the darkroom while providing prints that will be outstanding . . . in a salon . . . or in your own collection. Inherent resistance to blocking in the shadow areas gives your prints outstanding depth and clarity.

### Make Your Own Christmas Greeting Cards with the Kodak Photo-Greeting Negatives

Utilize your own family pictures or favorite scenes to make truly personal greetings. Negatives include appropriate designs and lettering with opening for your negative. Choose from a wide variety of designs, sizes, and types . . . for use with 620, 620 reflex, 127, 616, and miniature-camera negatives. Ask your Kodak dealer to show you the complete assortment, and the new 25-cent Kodak booklet, "Photographic Greeting Cards." If you're too busy to print your own cards, he'll take care of the printing for you.



Ektalure tones well in Kodak Selenium Toner to yield a rich, reddish brown color. When a golden brown color is preferred, the recommended toner is Kodak Gold Toner T-21. Kodak Ektalure Paper is available in one surface only: G—Cream-White, Fine-Grained, Lustre—and normal contrast only.

Ask to see sample prints at your Kodak dealer's.

**EASTMAN KODAK COMPANY**  
Rochester 4, N. Y.

*Prices in this bulletin include  
Federal Tax where applicable  
and are subject to change  
without notice.*

# Kodak



## Brilliant Performance . . . Brilliant Results



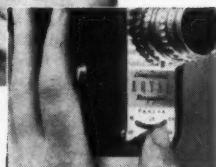
### Cine-Kodak Royal Magazine Camera (16mm.)

With a Cine-Kodak Royal in your hands, you find yourself shooting with the confidence that superb equipment always gives you. That quality is immediately apparent in the "feel" of the camera, in the purring of its powerful, long-running motor, in its ready adaptability to all of your movie-making needs. The "Royal" weighs less than 3 pounds, yet it is built with the precise mechanism and superb optics that stamp it a truly outstanding movie camera.

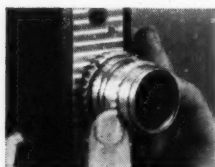
With fine, focusing Kodak Cine Ektar 25mm.  $f/1.9$  Lens, \$181. With prefocused Kodak Cine Ektanon 25mm.  $f/2.8$  Lens, \$166.50. See both models . . . make your selection . . . at your Kodak dealer's.



Loads in 3 seconds—open cover, drop in a magazine of film, close cover . . . shoot. And you can switch magazines—any time.



Film at 16, 24, or 64 frames, or single frames. The powerful, long-running motor cuts off automatically when re-winding is needed.



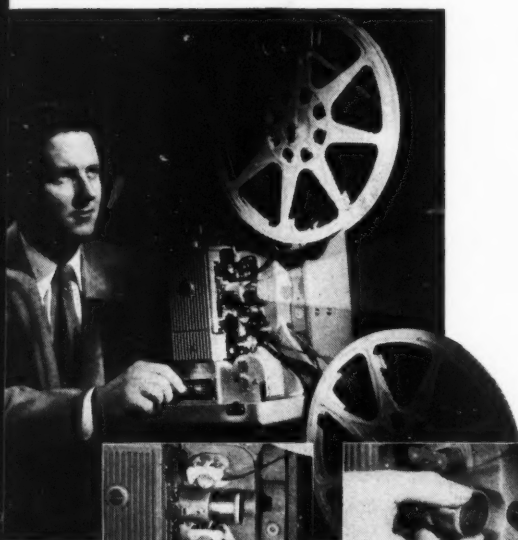
The "Royal's" magnificent Ektar Lens has a true exposure range from  $f/1.9$  to  $f/22$ , focuses from infinity way down to 12 inches.



An enclosed, variable power finder shows the fields of 11 wide-angle and telephoto lenses . . . incorporates close-up parallax indicators.



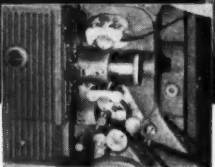
"Half-forward" on the exposure lever gives average runs; at "full-forward," it locks for long runs; for single frames, flick it rearwards.



### Kodascope Pageant Sound Projector (16mm.)

Good movies become better movies when shown by the Kodascope Pageant Sound Projector. Though it's remarkably simple to use, its visual and tonal results are superb. You get rock-steady screen images, sharp and bright from edge to edge; quiet operation; tones as clear and pleasant to the ear as any you've ever heard. And perhaps just as important, you get truly long-term service, too. The "Pageant"—with its lifetime lubrication—is the easiest to maintain of all sound projectors.

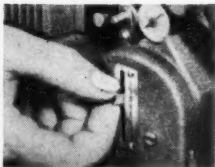
For personal silent movies, professionally produced sound films . . . shows in home, club, or auditorium—here is the all-purpose projector! And the price—complete—only \$400.



Threading is easy along a clearly marked film path, and finger-tip pressure on the speed lever adjusts for sound or silent operation.



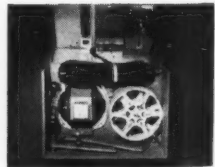
The fast  $f/1.6$  lens and powerful lamp provide sharp, brilliant screen images. And accessories let you tailor shows to any requirements.



The Fidelity Control precisely focuses scanning beam on sound track. With scanning point stability, it assures top sound reproduction.



A whisper or a shout—sound volume is under ready rein. And through a phonograph-microphone receptacle you can add music or narration.



Big-projector quality . . . "midget-projector" convenience! The outfit—complete in its own carrying case—weighs under 33 pounds.

# Kodak

Prices include Federal Tax where applicable and are subject to change without notice. Consult your Kodak dealer.

**EASTMAN KODAK COMPANY**  
Rochester 4, N. Y.



# Dr. Cinema Says . . .

***Properly planned movies  
needn't be big productions***

Plan those movies. *Plan* those movies! If I seem apoplectic—or even unduly emphatic—about this thing, it's because of recent exposure to some woefully unplanned footage.

At this point you're thinking either "I *do* plan 'em—what's this guy racing his motor about?" or "You simply can't *always* plan 'em." If the first thought is yours, you may actually be one of those rare meticulous workmen who never shoots a foot of film without adequate preparation. (In that case you can cut class today with my permission. And I'll bet there won't be any great rush for the exits.) Or—as is more likely—you plan most of your movies to some extent, and kid yourself into thinking that you plan the rest.

Now, don't get the idea that every simple little family shot or scenic sequence must be a production. That's not what I mean at all. Deliver me from the bore who does everything but wear an eyeshade and use a director's megaphone every time he sets out to film the kids at play. By the time this lad gets around to exposing a little film he's all mixed up in gadgets, his subjects are exasperated (or gone), and the resulting footage will look like something from the wax works.

But you can become fairly expert at rapid basic preparation. Here's an example of what I mean. Say that a roast has been scheduled for somebody's back yard on the spur of the moment. It promises to be an enjoyable occasion which would be nice to record on film. But people already have started rounding up food and so on, so there's no time to work out a script even if that were desirable (which it usually isn't at such times). So what's to prepare? Well, simply make mental notes regarding the number of people, setting, probable exposure data, approximate sequence of long, medium, and close shots, and what might be good for the opening and closing scenes. Nothing too involved here—just simple, logical mental approach. It won't make you bat 1,000, of course, but you'll be surprised at how much it does help.

Contrast the foregoing with what actually took place this past summer when an acquaintance of mine tried to shoot from the hip in covering a similar back yard function. I wasn't present at the time, but I've just viewed the films and listened to the filmer's disappointed commentary. Just from watching the pictures I could almost reconstruct what transpired.

## ***The troubles some people have!***

The basic trouble was that our man tried to be chief fire-builder and wiener-roaster, in addition to making movies. His first move, of course, should have been to turn the chores over to somebody else and stick to his filming. He didn't, though—and his movie technique on this occasion consisted mostly of intervals of hit-or-miss filming punctuated by frantic efforts to keep the fire going properly or keep the wieners from scorching. Also, of course, there was a great deal of panning, designed to include views of as many people as possible. Small children ran—or stood—smack in front of the lens at several wrong moments. A dog made a valiant try for a wiener at one point, so our cameraman stopped filming to go over and chase the pooch away. This particular incident appears (*Continued on page 92*)

MOVIES SECTION

# making a football movie...

by EMIL E. BRODBECK

THERE'S NO CONFUSION or pandemonium quite like that of a good, hot football game. Action, cheerleaders, bands, roaring spectators, have sent many a witness to this American pastime in search of aspirin after the game. And yet, if all this pandemonium and confusion, so colorful at the actual game, is carried onto the movie screen, it remains just confusion and pandemonium. A football movie should be planned in advance.

Long before the actual games commence, you should have your plan of shooting down on paper. You should then follow it, allowing enough extra footage for any unusual shots which may occur and which you may not have originally planned to shoot.

Of what should a good football movie consist? Well, a sample movie might boil down to this basic outline:

*The build-up stage:* The feeling of the game, the excitement, the atmosphere—the pretty girl with the flower, the hawk selling banners, the band marching out onto the field.

*The game action:* The driving action of the game itself—the passing, kicking, running, blocking, touchdowns, and points after touchdown, etc.

*The action of the crowd:* All the reactions of the spectators to penalties, kick-offs, touchdowns, etc.

*The action of the cheerleaders:* Multiple cheers, simple cheers, all kinds of hoots, howls, and whooping.

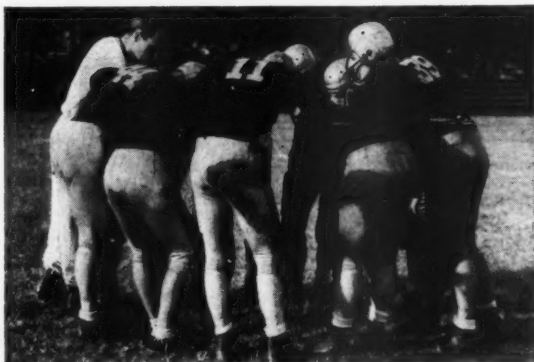
In order to help you with your football filming, even further, a condensed "illustrated" script has been prepared. You will undoubtedly show more actual football game action in your film. That's good: you should. However, the main concern in this article is to show you how to make a coherent football film through which will run a continuous thread of audi-



1. A closer view of the band in action on the field.



4. Ball player attempting to run the kick-off back.



7. The team huddles to plan the coming offensive play.



10. The cheering squad leads a loud multiple cheer.



2. Medium shot of cheerleaders; follow with close-ups.



3. The referee blows the whistle starting the game.



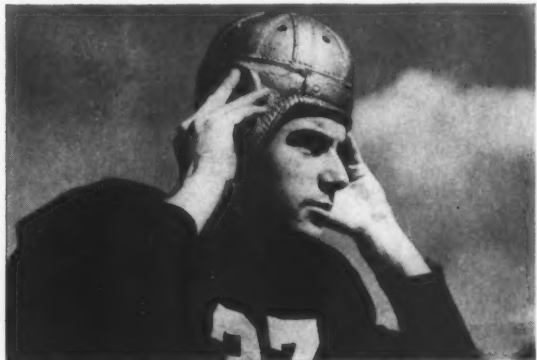
5. Cheerleader gives the boys something to fight for.



6. Substitute player chewing his nails on the sidelines.



8. A cheerleader continues to whoop it up on sidelines.



9. Substitution! A fresh player is sent into the game.



11. Pass is thrown, received, and the receiver is downed.



12. Player spills water as he drinks and watches.



13. The crowd sweats out a tough bit of field action.



14. Look! He's going over the goal line for a score.



15. Touchdown! He's over! Six points for our team!



16. The spectators, particularly younger ones, go wild.

ence thought. Once you have learned how to link your film together, how to tie in that action, and how to "fill in" for missing game action, you have the secret of success. You can easily add more footage in one section or another. So here we go:

*Long Shot:* (Not illustrated) Band on field. Before the band arrives check with the band leader; find out how long the band will be on the field and what they'll do.

*Medium Long Shot:* (Photo 1) A closer scene of the band in action.

*Medium Close-up:* (Not illustrated) You can use a number of scenes in which members of the band pass fairly close by the camera. Get right in there with your camera so that the folks viewing your film later will have the satisfaction of seeing some of the musicians up close. Give your audience a ringside seat every once in a while. The close-up scenes are the meat of any film.

*Medium Shot:* (2) Cheer leading group. You can follow this type scene with some closer shots of individual leaders and with some cheering crowd shots.

*Close-up:* (3) The referee blowing his starting whistle may be used to get the game rolling. This could be preceded by the toss for the kick or a long shot of both teams lined up and waiting for the whistle. This can be followed by the kick being made.

*Medium Shot:* (Not illustrated) Crowd as it follows the flight of the kick-off.

*Medium Shot:* (4) Ball carrier trying to run kick-off back. Scene should end with end of action.

*Medium Close-up:* (5) Cheerleader giving the boys something to fight for. Such scenes are excitement and tension builders between actual action shots.

*Medium Close-up:* (6) Substitute player on sidelines, gnawing nails to knuckles as he watches game, is another tension builder.

*Close-up:* (Not illustrated) Referee stopping play.

*Medium Long Shot:* (Not illustrated) Objections are voiced as team is penalized. Shot of referee pacing off penalty could follow this scene.

*Medium Shot:* (7) Huddle as plan of attack is mapped, play is chosen.

*Medium Close-up:* (8) Cheerleader really whooping it up.

*Close-up:* (9) Substitution! Fresh player is sent into the fray.

*Medium Shot:* (10) Cheering squad giving multiple cheer.

*Medium Shot:* (11) Game action, pass is thrown, received and receiver downed.

*Close-up:* (12) Another excitement builder, player spilling water as he tries to drink and watch action.

*Medium Shot:* (13) Crowds sweating out a tough bit of action.

*Medium Close-up:* (14) Looks like he's going over for the score!

*Close-up:* (15) "Touchdown!" He IS over!

*Medium Shot:* (16) Crowd reaction to touchdown.



This script is designed only to visualize for you the manner in which a coherent football film should be shot. Remember that your movie must be arranged in a logical sequence, must be put in order so as to make sense, must tell a step-by-step story for you and your audience.

Before the game starts you may be able to get some good close-up pictures of players kicking, passing, running, going into a huddle, drinking water, putting on helmets, biting nails, etc.

Train yourself to "keep your eye on the ball," otherwise, during a fake or hidden ball play you are apt to find yourself shooting a nice long scene of a player who turns out to be empty handed. For your actual action shots, watch that ball!

A word about shots of the crowd. A crowd has many moods during a football game—other than the rapt attention which is the dulllest mood to film. Wait for the exciting moments in the game and then watch the expressions of the spectators. There are the serious fans, those who scowl, the quiet fans who worry, and those who fairly explode (Photo A). The dad (B) who has a word to say about the way the game is being coached and quarterbacked; the older sister and brother of a player who also think the game is being poorly masterminded—to put it mildly (also B). And there are those (C) who rise to the occasion whenever their team is penalized. Of course, there is the character who just *must* wave (D).

I suggest a trick for getting some good crowd shots when you discover a lens hog in the crowd area you wish to shoot. Set your camera on its tripod in a spot where your whole scene won't be ruined if someone stands up. Train your camera on the section of the crowd you want to shoot and lock it firmly in place. Then turn your back on the crowd and watch the game—but make sure that the hand which rests nonchalantly on your camera also has a finger resting just as nonchalantly on the starting button—and make sure the camera is fully wound. When really exciting action takes place, press your starting button, take a quick glance at the crowd, then turn back and watch the action, letting the camera run. The "take my picture" people will think you're watching the game and not shooting a scene. Consequently they'll usually watch the game also, and forget about the camera.

### Getting it in order

It's not necessary to shoot all the scenes in the sequence in which you wish them to appear in the final movie, however. You may want to concentrate on the spectators awhile and later cut this footage apart to intersperse and splice with the footage of the game and the cheerleaders. If you continue switching madly from field to stands and back again, your footage is bound to be jumpy. So concentrate on one aspect of the activities before switching to others.

You will undoubtedly find it difficult to film an outstanding football movie during one game. True, you may get the essence of *(Continued on page 111)*



A. The serious, the scowling and the excited spectators.



B. The expressions of a father, and brother and sister.



C. There are those who object when the team is penalized.



D. There's one at every game who must wave at camera.



**Problem:** How to save hours of time spent in applying and removing Jekyll-Hyde makeup. **Solution:** Use horror makeup responsive to filters. Above scene was photographed through blue C5 filter which revealed the red colored horror makeup.

# horror through filters...

by ROBERT KELLEY

WHEN COLUMBIA PICTURES CORP. decided to film a sequel to *Dr. Jekyll and Mr. Hyde*, called *Son of Dr. Jekyll*, the head of the makeup department beat a hasty retreat and went home to sulk. Louis Hayward, the actor assigned to the role, sulked too—and with good reason. They both knew that it took many hours to apply the messy makeup, and more time to remove it. There didn't seem to be any hope of coming up with another method. That is, until Clay Campbell, the sulking makeup expert, came up with a new and simple gimmick. Here's how it works:

Standard red "A", and blue "C5", filters were cut into three-inch squares and joined together edge to edge. This gave the cameraman a single filter, which was half red and half blue. Hayward was then made up with the standard Jekyll-Hyde makeup, but there was one difference. Parts of the long, coarse hair were tinted red, and other parts blue, while the seamy, puffy face was accented with blood red makeup and little daubs of blue.

The shot called for Hayward to look normal one moment, as he slid to the floor after drinking the magic potion, and to assume the look of a monster the next. For the horror effect came upon him swiftly, though slow enough for the viewer to see that there were at least two stages of transition.



When red A filter was placed in front of lens, red horror makeup on face of Louis Hayward disappeared, leaving his naturally pleasant face. Use of simple filters and makeup is professional technique adaptable to amateur film making.

When the cameraman shot Hayward lying on the floor, he placed the red portion of the filter combination three inches in front of the camera lens. Hayward's face, as filmed, remained smooth and youthful. Reason: the red filter masked the red makeup completely and did not register on the film at all—revealing Hayward as himself.

The second stage of the transition began when the red filter was moved over. For as the blue portion covered the lens, the red makeup was immediately revealed. Hayward had become the horrible Mr. Hyde. His hair, pushed over his forehead, looked stringy and wild.

All very fine, but how did they balance the red and blue filters, when the red requires a 6x increase in exposure, and the blue 12x? Simply by adding a neutral density filter to the red filter, so that the exposure factor was exactly equal when shooting through either one. The film speed was 24 frames per second and lens aperture  $f/2.4$  for both sequences. And so, through the use of filters, Columbia's cameraman, Don Blouner, avoided hours of laborious work and headaches experienced with previous *Dr. Jekyll* pictures.—THE END

Director and cameraman check the makeup of Jekyll-Hyde through red A filter, just before shooting the scene.

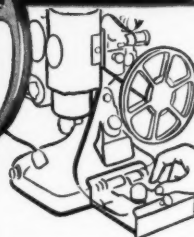
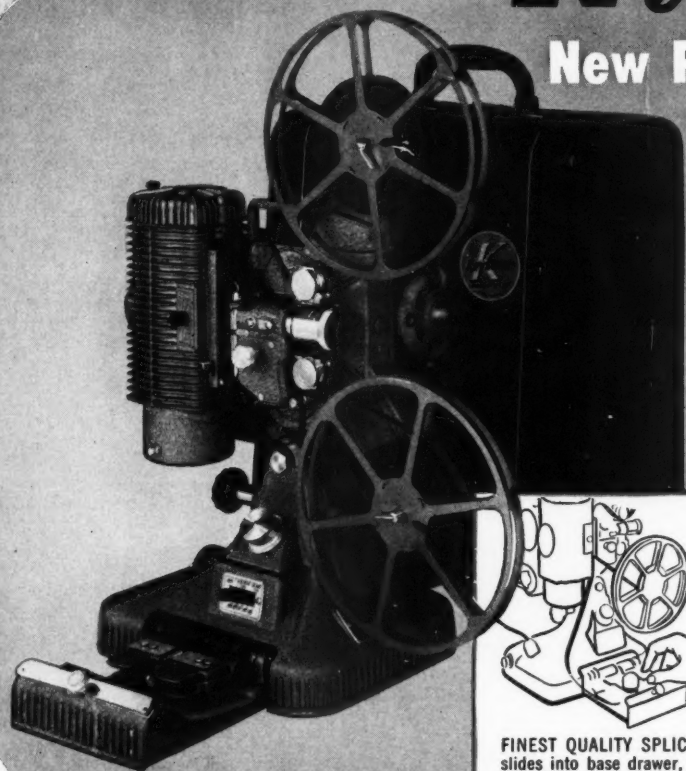


Splice your films **ON THE SPOT**  
House lights go **ON** as projector lamp goes **OFF**

# ONLY WITH *Keystone*

## New Projector

with built-in splicer—  
and automatic switch



**FINEST QUALITY SPLICER**  
slides into base drawer, al-  
ways ready for instant use  
but never in the way.



**LITE-O-MATIC** connects room  
light and projector lamp...  
one goes off and the other  
on — automatically.

**Keystone**

all precision gear

*Regal*

8mm

750 watt

Model K-109

**\$149.50**

complete  
with f/1.6 lens  
and carrying case

Now YOU CAN buy a fine projector with  
everything you need to project and splice your own movies!  
Splice your rolls of film together into 400 foot reels for  
complete, continuous 32 minute shows with a professional  
touch. Ask your KEYSTONE dealer for a demonstration.

*Learn how to edit and splice your own movies.*  
Write for Keystone **FREE** illustrated booklet **MP**.  
KEYSTONE MFG. CO., Boston 24, Mass.

**In 16mm**

750 watt

Model K-161

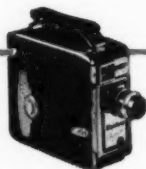
**Keystone**

*Belmont*

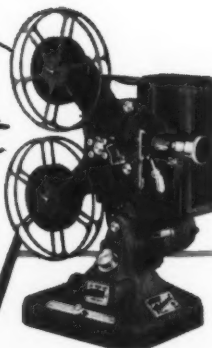
**\$149.50** complete with  
f/1.6 lens and  
carrying case



16mm magazine K-55  
**MAYFAIR TURRET**  
with f/2.5 coated lens **\$149.50**



8mm roll film K-32  
**OLYMPIC**  
with f/2.5 coated lens **\$79.50**





# Thanksgiving Day...

*Too many turkey dinners makes Junior's day quite full.*

*Miriam Raeburn's script shows how to make the day complete.*

SEQUENCE	ACTION	SHOT BREAKDOWN	LIGHT
1: Introducing the family at home; focusing on the kitchen and preparation for Thanksgiving dinner.	Mother is in the kitchen preparing the dinner. She shows Sister how to sew the turkey as Junior peeks in, anxiously awaiting eating time.	CU: Kitchen door opens slightly and we see only Junior's face looking toward MS: Mother at kitchen table, intently looking down at turkey she is stuffing. MCU: Junior ducking out of sight as MLS: Sister comes toward the door, then PAN as she walks into the kitchen and to the table. MS: Mother beginning to sew turkey, as Sister watches.	Key light: RFL-2, 45° from camera, 4' from subject. Fill: RFL-2, 45°-90° from camera, 6'-8' from subject, opposite key light. Backlight: RSP-2 above and behind subject.
2: Exterior house: Junior en route to friend's house for Thanksgiving dinner.	Junior leaves the house trying to avoid being seen, and runs down the street.	MCU: Junior's feet tiptoeing away from house door. MLS: Junior (seen from rear) running down the street.	Daylight
3: Junior at friend's Thanksgiving dinner.	His friend's family is eating as Junior comes in. He is invited to join them. He does with great relish.	MLS: Friends sitting at table, eating. MS: Junior, rushing into room breathlessly, stops abruptly and looks at CU: Food on table. MCU: Junior seated at table, eating with gusto.	Same as sequence No. 1
4: Thanksgiving dinner at home.	Junior returns home and joins his family at the dinner table. He pretends to be hungry, but can't carry it off.	MS: Mother proudly carrying turkey to table at which Sister and Dad are sitting. (Empty chair for Junior.) CU: Dad carving turkey. MS: Junior coming in and sitting down. MLS: Dad hands them all plates of food. CU: Junior having difficulty getting the turkey down. CU'S: Everyone eating.	Same
5: The end of a perfect day.	Everyone finally leaves the table but Junior can't move.	MCU: Dad cutting turkey again (and again). MS: Table with only remnants of food. CU: Turkey—only bones left. MS: Family getting up from table. (Shoot from angle which will not include Junior.) MCU: Junior's plate full of food. He pushes it away and puts his head down on the table.	Same

## HINTS AND SUGGESTIONS:

\*If this PAN shot is difficult for you to execute, break it down into two shots. After the MLS of Sister coming toward the door shoot a CU of the door swinging, then a MS of her walking to the table. But whichever breakdown you use, be sure to keep the lighting in low key as she walks toward the door, in contrast with the festive bright atmosphere you should create in the kitchen. Additional shots for added interest: If you can beg, borrow, or steal more film, by all means get Junior to go through as many turkey dinners as he will sit for. These can all be staged at your own home (as can the one in sequence No. 3) just by changing recognizable home furnishings and inviting some friends to join in the fun. And of course he never really has to eat the food. These should be a series of short shots as you dissolve from Junior receiving a full plate at one home, to Junior stuffing some stuffing in his mouth at another house, to Junior chewing on a turkey bone at still another house, and so on, and on. . . .

## EQUIPMENT NEEDED:

At least 100' of 16mm, or 25' of double 8mm film—indoor color or black and white.  
Two RFL-2 floods, one RSP-2 spot.  
Tripod with pan and tilt head.  
Exposure Meter.  
Corrective filter for color outdoors.

## ABBREVIATION KEY:

MLS-Medium Long Shot    MS-Medium Shot    CU-Close-up    MCU-Medium Close-up

**Shoot your own TALKING PICTURES!**  
...with the New "Cine-Voice"  
16mm Sound-On-Film Camera  
**\$695.00**  
with money-back guarantee.



**BERNDT-BACH, Inc.** Write for free illustrated folder.  
7389 Beverly Blvd., Los Angeles 36, Calif.

16mm SOUND-ON-FILM EQUIPMENT SINCE 1931

## PHOTOGRAPHIC SCHOOLS...

Geographically lists every photographic school in the nation, giving name, address, tuition, credits offered, type of course, name of instructor and length of time required for each course. Comprehensive and up to date. Price postpaid.....**25c**

### modern PHOTOGRAPHY

Book Department,  
251 Fourth Ave.  
New York 10, N. Y.

I enclose 25c for which please send me your Photographic Schools Booklet.

Name.....  
Address.....  
City..... State.....

### A gold mine of information for Photographers



for study  
and reference

260 pages

THE  
POPULAR

### Universal PHOTO ALMANAC

Informative and well illustrated articles covering different phases of still, color, and motion picture photography; formulae and data sections, a market guide showing over 600 active purchasers of publication photographs with their specific requirements, prices paid, etc. **\$1.75**  
Salon Section. All for

Book Dept.  
**MODERN PHOTOGRAPHY**  
251 Fourth Ave., New York 10, N. Y.

Please send me one copy of the 1951 Universal Photo Almanac. \$1.75 remittance enclosed.

Name.....  
Address.....  
City..... Zone..... State.....

## DR. CINEMA SAYS

(Continued from page 83)

on the screen as an intriguing bit of action which is suddenly and inexplicably cut, leaving you maddeningly uninformed as to whether or not Fido succeeded in making the heist. Some of you undoubtedly feel that the food should have been rescued at all costs. Personally, I'd have been tempted to continue filming and then replace the wiener later if necessary.

Another thing: Part of the yard was in sunlight, part in bright shade, which called for some attention to aperture settings. Naturally, the cameraman was so harried and confused that he forgot all about this, so the sunlit scenes are nicely exposed, while an equal number of shade scenes are badly underexposed.

The overall impression afforded is something akin to a Technicolor version of the Battle of Bull Run, without the thrills. The sum total of all this chasing around is several yards of confused, uninteresting film.

I'm quick to admit that a two-family picnic in the back yard is not the easiest thing to film well. But I know too that a little care and a lot of concentration on the movie-making part of the job would have made a world of difference in the instance I cited.

### Weddings in color

Fellow asks me whether to use tungsten or daylight type color film for movies of a wedding. Ceremony and reception are to be indoors, but my questioner also wants to get some outdoor footage outside the church and the bride's home—people coming and going, transition shots, rice-throwing as the newlyweds leave, and so on.

My advice is that one individual should not attempt to cover the whole job. Line up another man with another camera, and have him load with daylight film for the exterior scenes while you concentrate on the inside work.

Sure, it would be just possible for one man to handle the assignment with one type of film—but this would require some lightning fast use of a conversion filter, with rapid exposure calculations and aperture adjustments to match. And while the lone cameraman was working indoors something worth filming might occur outside. The double coverage is certain to do a more complete and more interesting documentary job, and the chances of proper exposure are better.

Incidentally, for the indoor work, by all means rig up (or purchase) a portable frame to hold the camera and a couple of reflector floods. And equip this setup with plenty of heavy-duty extension cord which will carry the load correctly. This will enable you to move around and get many an interesting—

and well-exposed—shot that you'd never be able to catch while depending on stationary lights.

Furthermore, if you rely on stationary lights, particularly for the reception line, you're apt to encounter (a) clumsy guests who apparently wear skis or snowshoes indoors for the express purpose of getting tangled up in your wiring and light stands, and (b) ladies who claim that the bright lights are simply more than they can bear.

This latter obstacle caused me to miss an important shot during a wedding reception one time. The bride's mother peremptorily ordered some character to unplug my lights—she just couldn't stand them a moment longer! While I was getting them plugged in again the bride was roundly bussed by a very famous male relative. Of course I missed the incident, and a retake was impossible because Uncle Cadwallader had to catch a plane. Both the bride and her mother have somehow held me in contempt ever since, because I failed to film that particular point in the festivities.

The portable camera lights would not have irritated the ladies so much, and therefore probably would not have been unhitched. Oh, they might have been, sure—but at least the chances would have been more in my favor.

I'm horrified at the failure of a lot of movie makers to insure their precious equipment against damage or theft. Every so often I hear of a case where a nice turret job has been lifted from a parked car, or an exposure meter has been dropped on the concrete. And usually the bereft owner will sheepishly admit that he never insured the stuff.

This same gent will have his home, his car, and his other possessions insured to the hilt. He'll have hospital and health coverage and plenty of life insurance.

The insurance companies cover photographic equipment on an almost unbelievably comprehensive basis. You can have your entire list of photographic possessions—camera, projector, lenses, filters, cases, meter, and the rest—covered for a wide variety of casualties. And the cost isn't high. The carriers don't make money on this line of business, generally speaking. Just between us kids, they write it more or less as an accommodation to their faithful clients. Sometimes the camera insurance is used as an entering wedge to get an individual's other personal insurance business. That's perfectly legitimate, and I trust that insurance men's protective leagues won't get miffed at me for stating the case publicly this way.

The point here is that good coverage is available at reasonable rates. Look into it now, please, and avert the heartache which comes to him whose trusty camera or projector is lost or ruined—and uninsured.—THE END

**AT WORK  
Bill Stahl  
SHOOTS THIS**

ends and thou-  
writer's opinion  
bearing on the  
sually sensitive

oint. Anything  
ses at a much  
her brackets.  
be regarded  
ht and how

orses was dis-  
et that weight  
to tire more  
iter has come  
part at that.  
tendons that  
his theory ever  
pts to establish  
he known facts  
than fatigue is  
ngerous until it  
ain murder and

uch higher than  
longer because  
turf, which ab-  
route  
wel-  
enough  
gue t  
on th  
high  
& fig  
estab

**AT HOME  
HE SHOOTS  
THIS**



**Daily Mirror**



IT isn't eas-  
on a rule  
own dues,  
"yes" for a  
them indivi  
do it?

Most of the  
in show busi-  
They know  
were before  
They remem-  
sat, stranded  
for the guy  
money bag  
up. They  
hotel bills a  
tickets, the  
and unpaid

None of  
back again  
don't want  
young peop  
business to

Maybe if  
for the right  
actors will  
but will live

One good  
the world no  
Charles, but  
many food  
windowed  
purses and  
pittances Je  
to take to  
together.

He is Jer-

com- The subject was placed be-  
mission fore the delegates of the Con-  
ing vention. After four hours of  
-est eated discussion

**ON BOTH HE USES  
WESTINGHOUSE FLASH BULBS**

On assignment for the New York Daily Mirror or for his own pleasure—Photographer Bill Stahl depends on Westinghouse Flash Bulbs for full technical control. Proper choice of Westinghouse Flash Bulbs will increase your picture quality. Write today for your FREE copy of the photo-lamp handbook, "Your Guide to Better Pictures." Lamp Div., Dept. B, Westinghouse Electric Corporation, Bloomfield, New Jersey.



**YOU CAN BE SURE...IF IT'S**

**Westinghouse**





## "IDEAL" EXPOSURE METER

Accurate photo-electric light meter, for perfectly exposed pictures. Reads directly in "f" stops,—no calculating. Simple, quick, easiest to use. For all movie and still cameras, regular or color film.

**\$9.95** incl. tax

THREE YEAR GUARANTEE

## "IDEAL" RANGEFINDER

Precision optical instrument shows exact distance for perfect focusing and clear, needle-sharp pictures. Just look through finder and turn knob until double images come together. Specify metric or foot scale.

**\$2.95** incl. tax  
THREE YEAR GUARANTEE



## AT YOUR DEALER

OR SEND CHECK OR MONEY-ORDER DIRECT. WE PAY POSTAGE.

**FEDERAL INSTRUMENT CORP.**

DEPT. MP-11 14-02 BROADWAY  
LONG ISLAND CITY 6, N. Y.



## WANT TO BE A NEWS PHOTOGRAPHER?

Photograph the news while it's hot? Sell your pictures to top magazines and newspapers? Hit the big time and the big money?

Study photography at the school the Professionals recommend, THE PROGRESSIVE SCHOOL OF PHOTOGRAPHY. Complete equipment . . . the best instruction . . . dormitories . . . housing facilities . . . lowered tuition rates . . . Enroll now. Send today for free booklet PT7C.

**PROGRESSIVE SCHOOL OF PHOTOGRAPHY**

186 SHERMAN AVE. • NEW HAVEN 11, CONN.

## HYDRAM WILL SPEED UP YOUR CAMERA 1000 %

"Photographer's Miracle Drug—Will Make an f3.5 Lens Seem Like an f1.2."

(U. S. CAMERA, March 1951)

SHOOT BY AVAILABLE LIGHT AT WESTON 1000. Eliminate flash and flood. A few drops of HYDRAM hypersensitizer added to your regular developer enables you to SHOOT AT 10 TIMES RATED FILM SPEEDS. 1/10 usual exposure gives negatives of normal density and contrast. No added treatments or changes in developing procedure required. Used and acclaimed by press and professional photographers. Available at your regular dealer—or generous supply with full instructions SENT POSTPAID for ONLY \$1.00. GET HYDRAM TODAY.

**CHICAGO PHOTO PRODUCTS**

3700-CY Merchandise Mart, Chicago 54, Ill.

# New photo books

**THE BLUE BOOK OF 16mm FILMS, Annual Edition 1951, 172 pages. The Educational Screen, Inc. Price \$1.50.**

The 26th edition of this directory lists more than 7,200 16mm films which are available for sale or rent. These films are indexed under 179 subject headings, and the volume is arranged in four major divisions: a classified subject index, an alphabetical index, a classified film listing and an index of producers and distributors.

A feature which has been added to this year's edition is a listing of some regional film libraries to assist film users in locating nearby sources of films.

**MODERN EXAKTA GUIDE AND REFERENCE BOOK, by Charles Abel and Dr. Kenneth S. Tydings, 124 pages, Greenberg Publisher. Price \$1.95.**

Two very capable authors follow up their success on the Bolsey Guide with a volume for Exakta owners.

The book contains not only complete operating instructions for the various post-war Exaktas and the new Exa, but also advice on developing, exposure, lighting, printing, enlarging and stereo. A "must" for every Exakta owner.

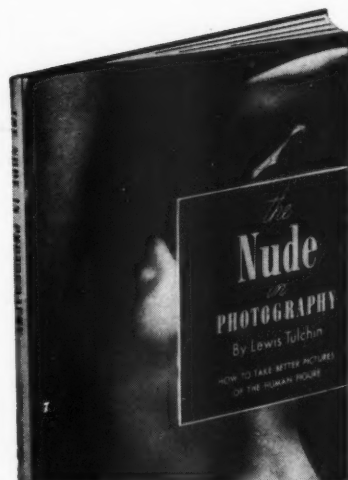
Although the text is first rate, the same can't be said for some of the accompanying illustrations.—H. K.

**OPPORTUNITIES IN PHOTOGRAPHY, by Jacob Deschin, 112 pages. Vocational Guidance Manuals Inc. Grosset & Dunlap. Price \$1.**

So you want to make a living from photography? Mr. Deschin tells you what it takes to be a photographer, what it pays in its various fields, how to learn photography and how to get started. The various types of photographic jobs are discussed and the average salaries in each type are given. An important and valuable book for anyone considering making photography a career.—H. K.

**EDITING AND TITLING, by John Croydon, Fountain Press, Price 50¢.**

This 44-page booklet, illustrated with both drawings and photos, is No. 6 of the series of eight Cinefacts books published by Fountain Press. In common with its sister publications, *Editing and Titling* is basically slanted for British amateur movie makers who oftentimes either cannot afford, or lack access to, the kind of labor-saving equipment we more or less think of as essential. Therefore, while this book contains splicing, editing, and titling tips, which makes it well worth its price, the average American movie maker may not find it as pertinent to his problems as some of the other Cinefacts books.—A. W. A.



**THE NUDE IN PHOTOGRAPHY** is a new, beautiful achievement. Here is a gallery of magnificent photographs chosen from 800,000 negatives. Photographs that convey the serenity and harmony, the rich, unfolding grace of the human body. Pictures and text create a delightful and easy-to-follow instruction manual; covers the subject from lighting and composition to the finished negative. Beautiful half-tone reproductions on heavy, fine-coated paper; handsome cloth binding, size 8 1/2" x 11". Order this NEW De Luxe Edition today. 10-day Money-Back Guarantee.

Send only \$5. (we pay postage) to  
**GRAYSON PUBLISHING CORP.**  
381 Fourth Ave. Dept. MP-8 New York 16

## Edwal

COLOR TONERS  
for your Xmas Cards  
and Vacation Pictures

"Send a Toned Snapshot  
with Every Letter"

SEE YOUR DEALER  
For FREE booklet, "How to Tone Your Own"  
Write to: EDWAL Scientific Products Corp.  
Ringwood, Illinois



Zeiss Ikon Cameras have long been noted for precision construction and superb optical quality. See them—at leading dealers.

**"I CAN SAVE YOU 50% ON NEW BINOCULARS!"**

says DAVE BUSHNELL

I guarantee to give you more and save you up to 50% on every popular model, BECAUSE our plan increases quality while cutting costs. Our free book explains all.

Write today!

**\$17.95 UP**

30 DAY FREE TRIAL!

None of local dealer on request

**"HOW TO SELECT BINOCULARS"**

**BUSHNELL Binoculars**

Dept. MP31, Bushnell Building, Pasadena 1, California

FREE BOOK



# Rollei leadership...

***stems from sound basic design!***



## **Rolleikin II for 35 mm film**

Furnished in handsome, pocket-size case. Quickly converts camera for 35 mm film. Can be used with Rolleiflex cameras, serial numbers above 1,160,000; Rolleicords, numbers above 1,157,000.

Western States, Alaska and Hawaii:

## **AUTOMATIC Rolleiflex®**

Rollei's truly functional design, an extraordinary achievement, is universally acclaimed. Less known, *but equally important*, is Roli's superb mechanical design and construction. Only an inner glance reveals the details which give automatic Rolleiflex so many pronounced and exclusive advantages. *No* other camera offers you so much. See automatic Rolleiflex and companion Rolleicord at your dealer's today.

## **Burleigh Brooks Company**

10 West 46th Street, New York 19, N. Y.

## **PONDER & BEST, INC.**

814 North Cole Ave., Hollywood 38, California

at  
any  
angle...



**THE LIGHT'S RIGHT!**

with



**ARMLITE**

THE LIGHT THAT FOLLOWS THE CAMERA

● Victor Reflectors deliver so much more usable light that two #2 Photofloods (not four expensive bulbs) provide plenty of light for black & white or color movies! No fire or fuse blowout risk thru heavy circuit overload. No danger from exposed hot bulbs. Lightweight, well-balanced. For hand, tripod or stand. Buy it at your dealer's today or write!



.....only **\$10<sup>95</sup>**  
with handy carrying carton  
Write today for free  
instructive booklet MP-11

**JAMES H. SMITH & SONS CORP.**  
GRIFFITH, INDIANA, U.S.A.

Get More PROFIT and PLEASURE

from

**PHOTOGRAPHY**

IMPROVE YOUR SKILL  
**Study AT HOME**



LAY FOUNDATION  
FOR A CAREER!

Whether you wish to make a career of photography or want to gain additional skill as an amateur, the American School of Photography offers practical basic training which requires only spare time study at home.

With proper aptitude and application, this course should provide you with a fundamental background which may open the door to valuable professional experience . . . or add fascination and zest to your hobby.

**OLD ESTABLISHED SCHOOL.** Backed by years of experience, our training covers every phase of Modern Photography through spare time study at home. Basic photographic principles are taught by inspiring "learn-by-doing" method, step-by-step, under the supervision of a qualified instructor.

**GET FREE BOOKLET!** Send coupon today for free booklet, "Opportunities in Modern Photography," and full particulars.



**AMERICAN SCHOOL OF PHOTOGRAPHY**

535 Diversey Pkwy., Dept. 1948, Chicago 14, Ill.

**AMERICAN SCHOOL OF PHOTOGRAPHY**

535 Diversey Pkwy., Dept. 1948, Chicago 14, Ill.

Please send me without obligation your free booklet, "Opportunities in Modern Photography," and full particulars. No salesman will call.

Name .....

Address .....

City.....Zone.....State.....

## "THIS IS WAR!"

(Continued from page 53)

photographers in the island campaigns of World War II; who traveled the world for *Life* after the war; who was sent to Korea by *Life* and there suddenly burst forth in words and pictures as one of the greatest front-line war reporters of our time. Many of the pictures in his book ran in *Life*, where they were fully captioned. The majority, however, were never published until Harper & Brothers produced the book. Thus, Duncan was not handicapped in his handling of them by any precedent. Why then, did he do what he did? This is Duncan's explanation:

"... THIS IS WAR! is a book which happens to have been made possible by the war in Korea. It is in no way a report on the progress of that war, nor does it make any pretense of telling the reasons behind the United Nations' decision to intervene and try to stop the Communist invasion by force. There is neither climax nor ringing conclusion to this book. It is simply an effort to show something of what a man endures when his country decides to go to war, with or without his personal agreement on the righteousness of the cause . . .

"Believing that the look in that man's eyes tells more clearly what he felt, I am presenting this book to you without a single caption, for any caption that I might write would just mirror what (sic) I was feeling, or thought I felt. To sit down now to write subtitles for these pictures, telling what *that man thought*, would be a mockery of the worst order, for I didn't even know what he was thinking when I made the picture. Thus the photographs reflect only what the men in this book did, something of what they felt, and probably very little of what they thought."

### What about the results?

Did Duncan succeed in his novel approach? On the whole he did, we believe. The main body of the book is divided into three sections, each dealing with a particular military operation: an attack on a hill; the street fighting incident to the occupation of a city; the phenomenal "retreat" of the 1st Marine Division, cut off near the Manchurian border, from the Changjin Reservoir to the safety of the sea at Hungnam.

In each section there is a block of text (the shortest is three pages, the longest six) which describes in vivid, tight, remarkable language the background of the action covered by the pictures which follow. Then come about 50 pages of pictures, retelling the same story previously seen in print. To get anything from this book you *must* start at the beginning of a section, read the text block from beginning to end, then read the pic-

(Continued on page 100)

As if by **MAGIC**



**Brighter, Sharper  
Groundglass Image**



The Hartley Field Lens makes the over-all image on your groundglass 2½ times brighter, and the corners 10 times brighter. It's a time saver—a money saver. Focusing becomes faster and easier, and you cut down wasted shots. You can still use your camera magnifier, too, for extra sharp, critical focusing. The Hartley Field Lens is easily installed—you can do it yourself—and comes in various sizes to fit any reflex camera with picture size 2¼ x 2¼ and any 2¼ x 3¼ (6 x 9 cm) press type camera. Install a Hartley Field Lens now in your camera—your have new picture taking fun in store for you.

**Hartley FIELD LENS \$4.95**  
with Magni-Clear Spot\*

Sold at camera stores or sent postpaid if cash with order (specify camera size and make).

\*Protected by Pat. Off.

**THE HARTLEY CO.**

1087 Manzanita Ave. Pasadena 3, Calif.

To give  
and take  
this Christmas

buy **STEREO-TACH**

This Christmas give Stereo-Tach to photo fans and to yourself. Stereo-Tach makes regular cameras 3-dimensional cameras. Takes depth-filled action shots on color or black and white film.



**COMPLETE OUTFITS  
in decorated boxes**

#101 to make slides with 35 MM camera. Complete including slide viewer.....**17.70\***

#100 to make prints with 35 MM camera or larger; #100-PL makes prints with Polaroid 1-min. camera. Complete including print viewer **16.25\***

\*plus 2.09 Fed. Tax

See your dealer or write:

**ADVERTISING DISPLAYS, Inc.**

Dept. MP11  
410 Pike St. Covington, Ky.

3-DIMENSIONAL  
EQUIPMENT  
AT LOWEST  
PRICES



**STEREO-TACH**  
12.75\*



**SLIDE-VIEWER**  
\$103—4.95



**PRINT VIEWER**  
\$104—3.50



**TACH-LITE**  
\$303—4.95  
(without viewer)

\*\$606—9.75  
(includes viewer)

# GET THE GOOD NEWS

## STRAIGHT FROM YOUR GRAFLEX DEALER

From the earliest days of photography, the famous name of Graflex has been a guarantee of versatility and dependability . . . *at the fairest prices!*

### NOW A BETTER BUY THAN EVER!

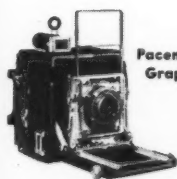
In these times of rocketing costs and tax-shrunk budgets, it is doubly refreshing to find that Graflex-made cameras and accessories are now a better buy than ever! For, despite continuous improvement in design . . . and the same exacting standards of craftsmanship . . . Graflex products are *now* within the reach of everyone's pocket!

Yes, your dealer *has* great news for you! In addition, he can explain how the amazing range of Graflex products allows your skill to develop in any direction you please . . . without expensive additional equipment. He can show how the new Graflex improvements make better

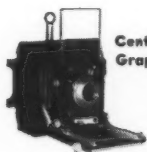
pictures easier to take, even in conditions where other equipment simply could *not* do the job. In short, by demonstrating the complete versatility and reliability of Graflex-made products . . . he proves that, now more than ever, it's a real economy to invest in the finest.

### DON'T MISS THIS GREAT OPPORTUNITY!

So see your Graflex dealer today . . . particularly if you find that your present equipment is wasting your time and your money, by not giving the results your skill deserves. You'll be amazed how easy it is to join the thousands of professionals and amateurs who rely on Graflex products for prize-winning pictures. There's no finer dollar-for-dollar value on the market . . . and your dealer will be glad to tell you the latest, greatest news of Graflex . . . and exactly why it's an opportunity you can't afford to miss!



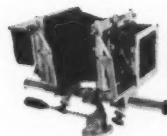
Pacemaker  
Graphics



Century  
Graphic



Super D  
Graflex



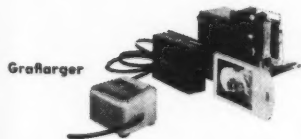
Graphic View II



Grafmatic  
Film Holder



Graflite  
Flash



Graflarger

120 Roll  
Holder



**Graflex Inc., Dept. 69  
Rochester 8, N. Y.**

Please send me details on:

- |   |  |  |
|---|--|--|
| <input type="checkbox"/> Pacemaker Graphics | <input type="checkbox"/> Grafmatic       | <input type="checkbox"/> Graflite Flash  |
| <input type="checkbox"/> Super D Graflex    | <input type="checkbox"/> Century Graphic | <input type="checkbox"/> 120 Roll Holder |
| <input type="checkbox"/> Graflarger         | <input type="checkbox"/> Graphic View II |  |

Name.....

Street.....

City..... Zone..... State.....

**GRAFLEX**  
*Prize-Winning Cameras*

**People have more fun than anyone!**



## **AT HALLOWEEN..catch it all with G-E NO. 11 PHOTOFLASH**

**Happy people make happy pictures.** So "stop" the action of apple-ducking, ghost-walking, lantern-lighting . . . with General Electric No. 11 Photoflash.

For G-E 11's pack a wallop of light, give full coverage with high speed, let you "stop down" for detail. Low-cost, so easy to use . . . try G-E 11's for *sure* next time!

**And for "staged" indoor shots,** set up some G-E Reflector Photolamps. They're ideal light for movies, stills . . . and last for loads of picture-taking.

*Remember, there's a G-E lamp for every photographic purpose*

**GENERAL  ELECTRIC**





# SHOW TIME AT HOME

STARRING  
YOUR COLOR SLIDES AND YOUR NEW

# TDC

... THE WORLD'S  
MOST ADVANCED  
SLIDE PROJECTOR!

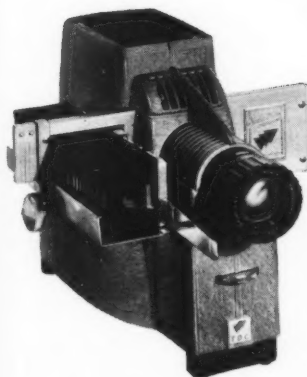
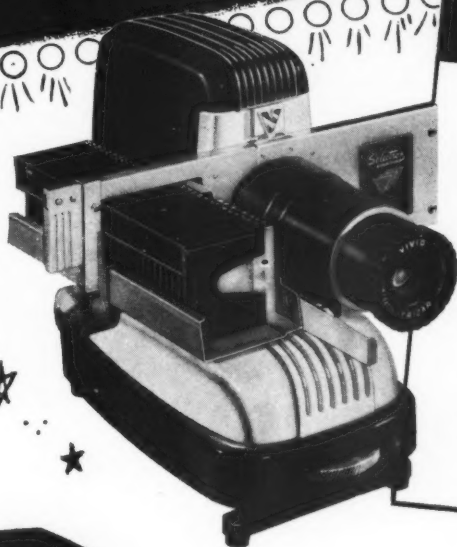


There's a TDC Model in Every Price Range  
from **\$29.75** to **\$170.00**

## POPULAR TDC Mainliner 300

**\$54.75** with manual slide changer.  
With SELECTRON-Semimatic  
Changer as shown, \$64.75.

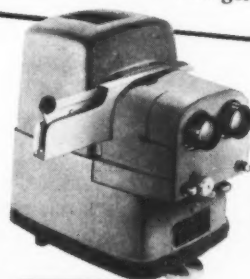
Sparkling performer for your home slide show!  
300-watt *blower-cooled* projector . . . super-  
bright and super-cool for top performance in  
its field! Coated 5-inch f/3.5 anastigmat lens  
in helical focusing mount. Positive micro-tilt  
adjustment; broad stable base. Accepts all TDC  
SELECTRON Slide Changers and Selectrays.



### SUPER-EFFICIENT TDC *Streamliner 500*

**\$79.50** Complete with SELEC-  
TRON-Semimatic Slide  
Changer—you need never  
touch a slide by hand!

Projects 1/3 to 1/2 more light than  
any other make of 500-watt pro-  
jector! Extra-powerful, quiet  
blower for extreme coolness.  
Smoothly-contoured modern styling.  
Coated 5-inch f/3.5 anastigmat lens  
in large helical focusing barrel.  
Positive micro-tilt adjustment.



### TDC STEREO VIVID

Stereo projection with breath-taking  
realism! For all 35 mm. stereo slides  
. . . also standard 2x2 slides. Twin  
500-watt light systems. Matched  
coated f/3.5 anastigmat lenses. With 5" lenses, **\$165.00**

## FREE slide booklet

Here's your guide to better color slides  
and projection, written by ace photo author,  
Rus Arnold, A.P.S.A. Up-to-the-minute and  
cramped with practical pointers. FREE  
with this coupon!



THREE DIMENSION COMPANY

M. P. 11

4555 W. Addison St., Chicago 41, Ill.

Please rush me a FREE copy of your new booklet on  
slide photography and projection.

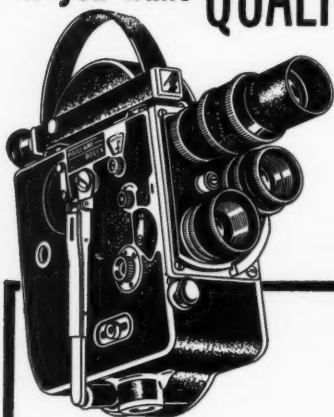
Name

Address

City  Zone  State

For Picture Perfection — It's TDC Projection

If you want **QUALITY**



Buy *Bolex* H-16

No other movie camera in its price class approaches the versatility or performance of the Bolex. Ask your Bolex dealer how you can make finer professional type movies with a Bolex.



PAILLARD PRODUCTS, INC.  
265 MADISON AVE., NEW YORK 16, N. Y.

*The meters  
most  
photographers  
use...*

WESTON  
CADET

**WESTON**  
EXPOSURE METERS



Ask your dealer for the new bulletin—  
C44C—which gives latest WESTON film ratings.

## "THIS IS WAR!"

(Continued from page 96)

ture section, in the proper order. This is where Duncan has challenged the principle that people can look at pictures and avoid reading text. He says his book has 150 pages of pictures for reading. This is not a "pitcher book" for illiterates to pick up and thumb through at random for a thrill or a laugh. This is not a "photographic annual" carrying a lot of war pictures decorated with overblown captions.

### A new idea—reading pictures

This is a story, and it must be read as a story, from the beginning to the end. There are picture sequences that make up sentences, paragraphs, pages of the story. It makes no more sense to pick out an isolated, captionless Duncan picture and argue that it needs a caption to be comprehensible than it does to pick a sentence or paragraph out of a novel or biography and comment that it needs more information. True, many of Duncan's pictures could stand alone, as magnificent examples of reporting, or 35mm photo skill, just as many a phrase or sentence by Shakespeare, or Churchill, stands alone to be repeated, committed to memory as a model of trenchant prose. But that would be just a phrase, or sentence, not a story.

Take a look at the marine on page 52, his face streaked with blood, misshapen with agony. Why is he crying? If you look only at this picture you won't know. You must read the text and read the pictures which precede it. Then you will know that this man weeps because he was driving a jeep which hit a land mine, causing the death of his buddy, and he doesn't even feel his own physical injuries.

### No caption here, please

Look at the bend in the road, choked with wrecked vehicles (page 53), in a cold so clear and intense that it almost bounces from the printed page. Does it matter which bend in the road it was? Does this picture need a caption? Well, we're not going to do what somebody else did and write a caption saying that this picture needs no caption.

In the other picture on page 53, whose corpses line the ditch along which plods the line of faceless marines? If you want to find out, you'll have to read the book and we urge that you do, from front to back. If you don't you're missing an experience.—John Wolbarst

**THIS IS WAR!** David Douglas Duncan, 178 pages, including 150 pages of photos. Harper & Brothers, 49 East 33 St., New York 16, N. Y. Cloth bound, 9 x 12 inches, price \$4.95. This book and many others on a wide variety of photographic subjects may be ordered by mail through MODERN PHOTOGRAPHY'S Bookstore, page 125.

## The WORLD'S Most Famous STEREO CAMERA

TWO Cameras in ONE!

**BUSCH**

*Verascope f40*  
STEREO CAMERA



### Only the Busch Verascope gives you:

- 1 Natural Horizontal Format—30% Larger Pictures on conventional 35mm film.
- 2 TWO Cameras in one—Automatic fingertip conversion from single frame 35mm to stereo and back again anywhere in the film.
- 3 Coated, fully color corrected Berthiot F3.5 to F16 lens. Shutter speeds up to 1/250.
- 4 Automatic film transport and shutter cocking eliminates risk of double exposure except when needed.

### Only BUSCH Gives You:

America's fastest stereo slide mounting service.  
The world's finest stereo slide viewer and accessories.  
SEE the Verascope at your dealers or WRITE for FREE fully detailed booklet on this amazing double purpose camera today.

### BUSCH CAMERA CORP.

Makers of the world's finest press camera

500 S. Clinton, Chicago 7, Illinois, Dept. V-3

## STUDY

**PHOTOGRAPHY**  
in Chicago

## COMMERCIAL • PORTRAIT • COLOR

Finest professional instruction and equipment. Co-educational. Living accommodations secured. WRITE THE OFFICE OF THE REGISTRAR, ROOM 351.

**RAY-VOGUE**

SCHOOL OF PHOTOGRAPHY

750 N. Michigan Ave., Chicago 11, Ill.

## WILL SELL:

4x5 Graphic with coated Ilex F4.5 137MM in Acme Synchro. 3 holders coupled Kalart R. P. \$169.00. 2 1/2 x 3 1/2 Speed Graphic with Kodak Anastigmat 4.5 coated in Compur with Kalart Ilange Finder \$149.50. Extra Holders \$3.00 each. Used Contax II with F2 Coated Sonnar \$200.00. Factory checked. Used 180MM F2.8 Sonnar coated with Flektascope and special sunshade \$450.00 complete with case. 300MM F4 coated Sonnar with Flektascope and case \$460.00. Contax III with F2 Sonnar coated \$246.00. Robot II with F2 Coated Biotar \$129.50. Super Ikonta C with case \$76.00. Eastman Kodak Precision 4x5 enlarger with F4.5 5 1/2 in. Kodak enlarging Anastigmat \$146.00.

### BARBEAU PHOTO SUPPLIES

OSWEGO

NEW YORK

## Thrilling Work COLORING PHOTOS

Fascinating hobby and vocation learned at home by average man or woman who is artistically inclined. Work full or spare time. Modern method brings out natural, life-like colors. Many have earned while learning.

FREE BOOKLET tells how to get started doing this delightful home work for photographers, stores, individuals, and friends. Send today for your copy. No obligation.

NATIONAL PHOTO COLORING SCHOOL  
835 Diversey Pkwy., Dept. 1949, Chicago 14, Ill.





## color makes all the difference in the world!

Imagine this picture in true-to-life color which captures the soft blue of the sky, the highlights of lovely hair and glowing skin tones, colorful fabric patterns. Yes, you can turn the vivid picture of that "special someone" you recall so well into the reality of a prized color shot when you add Marshall Photo-Oil Colors.

It's so simple! It's fun! You don't run the risk of wasting expensive color film when you color your favorite black-and-white photos the Marshall way. No special skill is needed—no messy brushes. You'll get pleasing results the first time you try—at only a fraction of a penny per print.

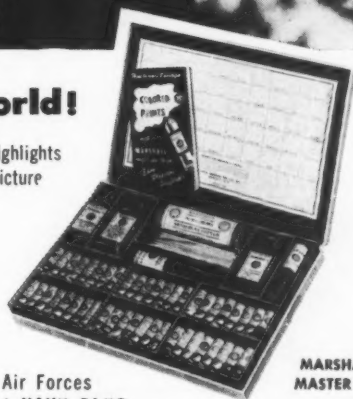
**NEW AIR FORCE BLUE** for coloring photographs of members of the Air Forces of the United States, and other countries. Also, **MARSHALL'S KHAKI** and **NAVY BLUE**.

*the most popular color process of all!*

## MARSHALL'S PHOTO-OIL COLORS

John G. Marshall Mfg. Co., Inc., Dept. C11, 167 North 9th Street, Brooklyn 11, N. Y.  
Canadian Dist.: Canada Photo Products, Ltd., 137 Wellington Street West, Toronto 1

PLEASE SAY YOU SAW IT IN MODERN



**MARSHALL  
MASTER SET**



Mike Wolk, Pres. of Wolk Camera Co., says—



**"I WOULDN'T  
LIE TO YOU—**

**THIS IS THE GREATEST  
SLIDE VIEWER VALUE  
IN AMERICA TODAY!"**

**ONLY  
\$795**



**LOOK  
AT THESE  
FEATURES!**

- Comfortable group viewing . . . with slides in either vertical or horizontal position.
- No batteries to run down—no bulbs to change.
- Uses daylight or any artificial light.
- Binocular vision.
- Holds 30 Ready mounts or 14 glass slides.
- Uses film strip up to bantam size.
- Finest optical system.
- Additional magnifier for the critical viewer.
- In black, brown or grey plastic.

**MICO VUE**

A LITTLE THEATER OF ITS OWN

On Sale at Your  
Local Camera Store . . . or Order Direct from  
**MICO PHOTO PRODUCTS CO.**  
119 S. Dearborn Street, Chicago 3, Illinois

**WHY EXPERIMENT?**



**BUY  
ONLY**

**Epcor**  
LIGHTNING FLASH

**"TOPS" in Electronic Flash Equipment**  
Chosen by "Queen Mary," "Caroline"

. . . Cunard Lines, Ltd., photographers. 3500 flash photos taken on one round trip, 150 watt seconds output; 50,000 or more flashes. **PERFECT FOR COLOR WORK: COLOR GUIDE No. 45.** Housed in beautiful genuine leather covered case. Completely portable. Operates from 4 volt storage battery. Includes separate charger.

**MODEL JP-10**

**JP-10**

For discriminating Amateur, 60 watt seconds output. **COLOR GUIDE No. 28.** Complete with adapter for your present flash gun, leatherette covered wood case, bulb and carrying strap. Operated from dry cells but can be converted directly to 4 volt storage battery operation.

At your dealer—or write Dept. M11-1

**EPCO PRODUCTS inc.** 2500 Atlantic Ave., Brooklyn 7, N. Y.



**Unusual Color Titles**

Put ZIP into your shows. Delight your friends with a humorous "professional" touch. For real showmanship, introduce these titles at the right time and wait for the raves. Different—cleverly designed 2 x 2 color slide titles—using pretty Hollywood models. **ACT NOW—Set of 4—\$1.50.** Free Catalog and sample slide title—Send 25c to cover mailing.

**HOLLYWOOD  
SPECIALTY PRODUCTS**

6253 Hollywood Blvd., Suite 1028  
Dept. M11, Hollywood 28, Calif.

## HIGH RIDING CAMERA ENTHUSIASTS



Faced with the problem of overcoming crowds barring access to good photos, California State Polytechnic college's photography students developed this portable "shot tower". The pipe frame fits into brackets on the jeep's bumpers, and provides a solid aerial platform for unusual picture angles. Photo was taken in front of administration building, just outside San Luis Obispo, California.

## CAMERA CARROUSEL

(Continued from page 23)

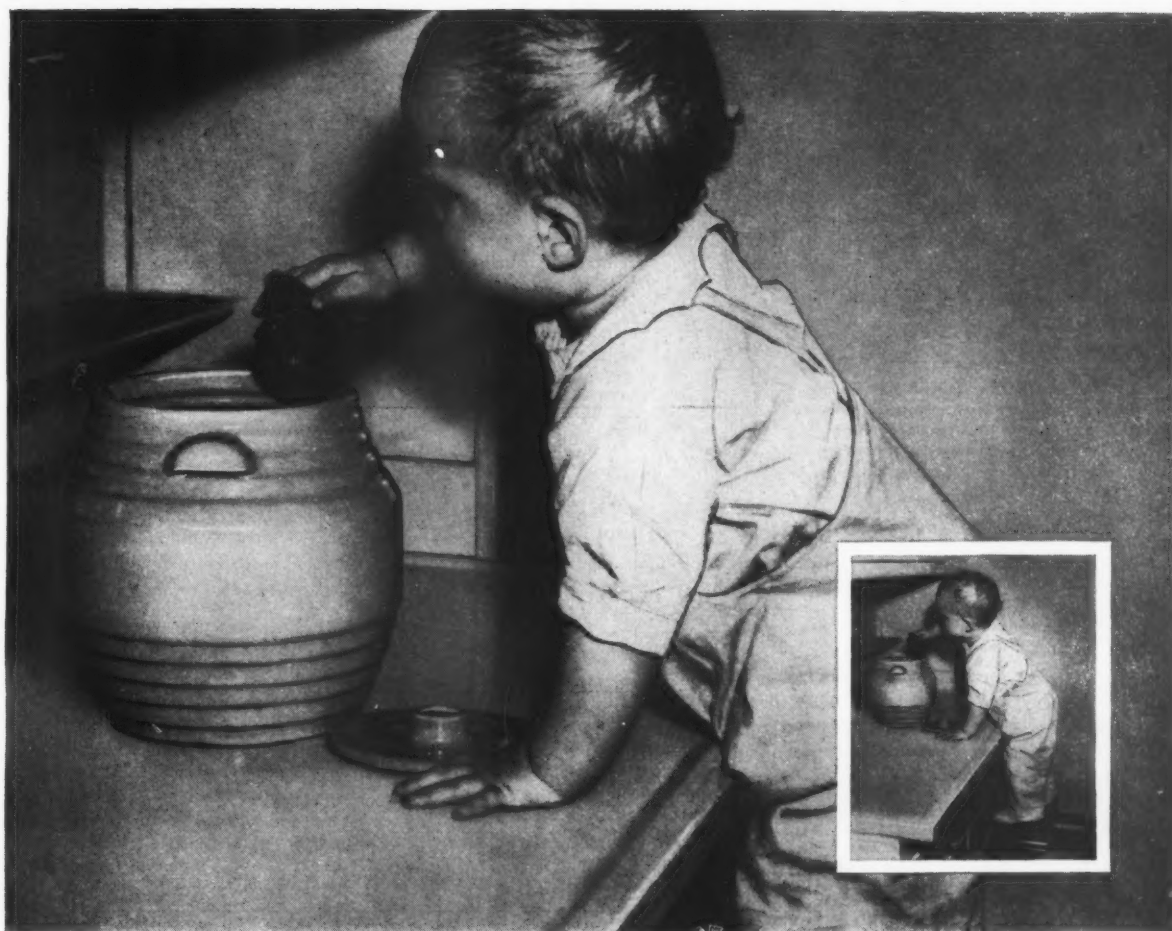
Karl Freund, the Burbank, Calif., wizard of technological controls in photography, says we are inevitably headed for more of the same because color—and is not this the age of color, or soon will be?—demands absolute accuracy. Dr. David L. MacAdam, Eastman Kodak Co. scientist, also respects controls but measurements aren't everything, he avers. Color rendering in a photograph need not be accurate, that is, meticulously faithful to the original subject; it must only be pleasing. And here, from a scientist, is something: "The judgment, 'I like that,'" he recently told an audience of engineers, "is fundamental to all knowledge of what constitutes a good picture." People seldom recognize a true color copy of an original subject, he added, they tend to pick the most pleasing colors. "If a modern painter," he said to clinch his point, "should ven-

ture to assert that he surpasses Renoir in the ability to render flesh tints, on the grounds that measurements prove his tints closer to those of the model, he would quite properly be dismissed with ridicule."

### Speechless Photographers

Photographers like to have their pictures hung, but sometimes they draw the line on having to explain them, New York's Village Camera Club has learned. They are glad to hang the pictures but before they'd give the talk the club customarily requires of the exhibited photographer, they'd hang themselves—or words to that effect—first, they say. Do we verbalize too much about photography? Are photographs better left alone, to speak their own pieces? Certainly, it is true that in some cases a photographer will talk himself right out of an audience that had been sympathetic to his pictures but changes its mind when he starts discussing them.—THE END.





## PRIZE WINNING ENLARGEMENTS Made Without a Special Darkroom

Set up a **Federal Store-Away** Enlarger right at the spot where baby is snatching cookies, and you can make a cracker jack enlargement like this one. It takes only 39 seconds to lift it out of the case . . . put it together . . . it's ready for action.

Not only is the precision-built **Federal Store-Away** a great time saver, but it's a great space saver too. When you've finished enlarging, back into the case it folds. The whole operation takes less than a minute, and, best of all, the Federal fits into a compact case only 6" x 15" x 16".

Feature for feature, the **Federal Store-Away** is your natural choice over enlargers costing twice as much. See it at your photo dealer today.

Illustrated: **Federal Store-Away**® Junior Model 269 for negatives up to 2 1/4 x 3 1/4. Moderately priced, complete with Decar F6.3 Anastigmat Lens, tax included. Carrying case extra.

**Federal is America's Greatest Enlarger Value**



**FEDERAL MANUFACTURING & ENGINEERING CORPORATION**

Photographic and Electronic Instruments

213 STEUBEN STREET

BROOKLYN 5, NEW YORK

PLEASE SAY YOU SAW IT IN MODERN

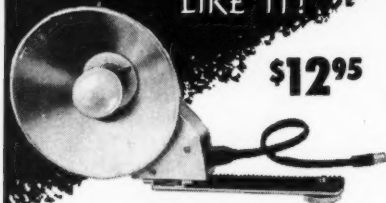


**FREE**

Booklet  
"How to buy  
an Enlarger."  
Sent on request.



NO OTHER FLASH GUN  
LIKE IT!



\$12.95

## C.O.C. POCKET FLASH

The C.O.C. Pocket Flash is precision built for use with all cameras with built-in flash or synch shutters. Use it with a straight or angle bracket for mounting close to the camera, or with accessory shoe for mounting on the camera itself.

Detachable 5" Parabolic reflector comes apart with simple twist . . . Sure-fire bulb ejector . . . Interchangeable cables . . . Rubber covered tread brackets . . . Self-centering midjet bulb socket . . . these are a few of the numerous features that make this the most practical, easy-to-use flash, gun ever to hit the photo field.

**COMING SOON! B.C. (Battery Capacitor) POCKET FLASH.** Uses the same battery for years. \$16.95

At Your Dealer Now Or Write:

**CAMERA OPTICS  
MFG. CORP.**

101 WEST 47TH STREET, NEW YORK 19, N. Y.

## CASH FOR CAMERAS

We have immediate outlets for all types of clean cameras and equipment. Send us complete description of your equipment and get our extra bonus deal before you buy, trade or sell!

Send for free camera and lens list.

ALFRED

**BASS INC.**

585 MARKET ST. - SAN FRANCISCO



## The Hollywood Way!! SECRETS of MODEL Photography

Study from actual **PHOTOS, SLIDES** and **MOVIES.**

The 34 Basic Poses, fully illustrated. . . . Lighting, Make-Up, Technique, Model psychology . . . thoroughly explained in simple terms; with hundreds of pictures.

**ACT NOW . . .** Send 25¢ for Samples of Model Photos, and **FREE** Illustrated Folder.

**HARRISON STUDIOS**

13563 Ventura Blvd., M  
Sherman Oaks, Calif.

## FIRST CHEMICAL SHELF

(Continued from page 59)

which tells when the bath is exhausted, by changing color from yellowish to purplish. All you do is add a few drops of the shortstop to a quart of water. This solution, also, is thrown out after use.

With the addition of just one more major chemical, the fixer, you'll be all set to start developing and printing. The fixer is a pretty important chemical, since it makes the negatives and prints permanent. Eastman Kodak, Ansco, and Defender all supply acid fixers in packages of powder to make solutions of one quart, half gallon, and one gallon. If you'd like to fix your negatives and prints in about one minute, instead of the ten or fifteen minutes required with ordinary fixers, you can buy one of the liquid rapid fixers put out by Eastman Kodak, Edwal, FR, and other manufacturers. But be especially careful when using rapid fixers; if prints are left in the solution much more than the recommended time, you'll find that the image may bleach badly.

The fixer, like the film developers, is poured back into its bottle after use and can be used again and again. The same bottle of fixer can be used for developing both films and prints, although separate solutions are preferable for careful work.

The last item for the chemical shelf is a little bottle of wetting agent, to help dry the films after they've been washed. Wetting agents reduce the surface tension in the water on the film, permitting it to run off freely without streaking or spotting the film. They usually are quite effective. Wetting agents come in extremely concentrated solutions—one or two drops to a quart of water makes a bath into which the film is dipped briefly, then hung up to dry.

### How to mix chemicals

Now that you have all the chemicals needed for getting started, you're probably wondering how to go about mixing and storing them. First of all, always read, and make sure you understand, the manufacturer's directions on the package. Secondly, unless you have one of those miraculous elbows which can tell the temperature of the water, get a thermometer with a scale up to at least 130°F. A photographic thermometer is best, but a good baby bath thermometer will do for chemical mixing. When you're ready to start mixing, fill a glass or enameled graduate, or a wide mouthed jar, with the amount of water, and at the proper temperature, specified by the directions. Use a plastic or stainless steel stirring rod for mixing. Don't attempt to dissolve chemicals by dumping them all at once into a bottle or jar and shaking the mixture violently until the solution foams; it takes longer, the solution

will become mixed with air, and may deteriorate quickly. If the package contains more than one chemical, make sure that you dissolve them in the order called for by the manufacturer.

After the chemicals are thoroughly dissolved, add enough cold water to make the required amount of solution, which can now be poured into a bottle for storing. Dark brown bottles make the best containers, especially for developers, since their color prevents light from affecting the chemicals. Fill the bottles up to their capacity, so that most of the air is excluded. And make sure you label your bottles, so that you won't make the fatal mistake of trying to develop your films in acid-fixer.

Most of the chemicals used in photography are sensitive to light, heat, and humidity. Store them in a dark, cool, dry place. Keep all bottles tightly stoppered; otherwise the solutions will become exhausted long before they should, because of oxidation.

### Don't splash around!

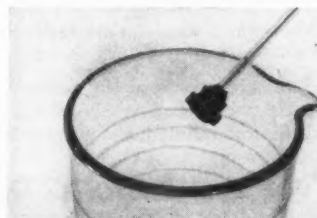
When actually at work developing or printing, try not to splash any of the solutions around. If, for instance, you should happen to spill some of your fixer, it might land on your films or paper. This could result in spots on your finished print, so always immediately wipe up any solution which happens to be splashed on the surroundings.

There's another reason for being careful about cleanliness in your darkroom. Many photographic solutions will stain fabrics, woodwork and porcelain unless washed off immediately. And after all, the little woman might object to finding her nice clean kitchen or bathroom all messed up when she comes home from the movies.

Finally, keep your chemical shelf as simple as possible. Once you've learned what a particular developer will do, stay with it. That way, you'll always be sure of consistent results.—THE END

### HOW TO DO IT

Stirring rod thermometers are apt to break if accidentally struck too hard against the sides of a graduate while mixing photographic solutions. An ef-



ficient bumper which will minimize the possibility of breakage can be made by cutting the lower portion from a medicine dropper bulb and slipping it on the end of the thermometer.—John Rea

## HOW TO EXPOSE

(Continued from page 63)

lighted by the sun from the side or rear, the manufacturers recommend that 1/3 to 1/2 stop more than the normal average exposure be given to side-lighted subjects, and 2/3 to 1 stop additional be given to back-lighted subjects; 1 1/2 stops extra if there is important shadow detail in a closeup. This is true when shooting on a clear, sunny day—one in which shadows are well defined and sharp. However, if haze is present in sufficient quantity to soften the shadow outlines, a softer, more diffused illumination exists which throws light on to the shadow side of the subject. Under these conditions the exposure allowance may be considerably reduced or even eliminated as the lighting contrast is reduced sufficiently to insure proper tonal rendition regardless of the sun's direction.

As the negative type of color films, such as Ektacolor and Kodacolor, are inherently softer in contrast than the positive transparency type, it is unnecessary to increase the lens aperture regardless of the harshness of the sunlight. This statement, let me emphasize, refers only to the lighting contrast and not to the tonal value of the subject. Certainly additional exposure of from 1/2 to 1

full stop will be necessary if the subject should be classified as dark.

It is well recognized that darker subjects require more exposure than lighter subjects. If our film were perfect and recorded all areas on the film in absolute and direct proportion to the light reflected from those areas of the subject, no exposure allowance would have to be made. Our film does a pretty good job of this over a great range of middle tones, but as the darker and lighter areas are approached those reproduced areas lose more and more contrast until a point is reached where any greater (or lesser) subject brightness produces no change in the transparency. Let us consider that we are to photograph a painting—a Rembrandt, with its characteristic dark values predominating. A normal exposure would produce a transparency too dark for our use, for the important dark tonal differences would be merged into one uniform density. This is to be expected, as the film, in recording the darker areas, cannot maintain the step by step tonal separation throughout its entire scale that it does in the middle tonal range. The remedy then is simply to increase our exposure in order to raise those dark areas into the middle range of our transparency. (Continued on next page)

## Salon Calendar

Closing Date	Name of Salon Date of Exhibition	For Entry Blank Write To
Nov. 2	★2nd Annual State Historical Society of Wisconsin. "Wisconsin Today," limited to pictures taken in that state. Nov. 15-Jan. 30.	Kenneth R. Hopkins, Curator, 816 State St. Madison 6, Wis.
Nov. 25	1st Exhibition of Nature Photographs. New York State Museum. Dec. 1-Jan. 31.	W. J. Schoonmaker, New York State Museum, Albany 1, N.Y.
Dec. 4	★14th Springfield International Salon of Photography. George Walter Vincent Smith Art Museum. Jan. 2-23	Springfield International Salon of Photography, 222 State St., Springfield 5, Mass.
Jan. 25	1st Exhibition of Wild Animal Photographs. New York State Museum. Feb. 1-Mar. 31.	W. J. Schoonmaker, New York State Museum, Albany 1, N.Y.
Feb. 14	★16th Rochester International Salon of Photography. March 7-30.	Dr. Robert F. Edgerton, 11 Fireside Drive, Rochester 18, N. Y.
Feb. 20	3rd International Salon of Photography and Color Slide Exhibition, City Art Gallery, Worcester, England. Mar. 15-Apr. 5.	C. J. Morrall, 57, The Tything, Worcester, Eng.
March 15	16th South African Salon of Photography. Johannesburg. May-August, 1952.	Hon. Salon Sec., P. O. Box 7024 Johannesburg, South Africa.

★follows P.S.A. recommended practices.

**NEW CROWN flexaret**

Loads of extra features...including the new synchronized PRONTOR-S shutter specially designed for the FLEXARET—with speeds from 1 second to 1/300th (built-in self timer, too!)...new needle-sharp color-corrected f3.5 Mopla coated taking lens, new coated f3.3 viewing lens.

**IT'S AUTOMATIC!**  
Loads, counts and transports film automatically...fingertip focusing with either hand...full ground-glass magnifier...STURDY...yet weighs only 25 ounces.

**NOW! RESTYLED FOR GREATER PERFORMANCE, BEAUTY and VALUE!**

Complete with newly designed genuine leather DELUXE EVEREADY CASE. **\$99.88** (incl. tax)

At your DEALER NOW!

**AMERICAN EQUIPMENT CO., Inc.**  
FORSYTH BLDG., ATLANTA, GA.



**CHILDREN ARE THE MOST FUN  
...TO PHOTOGRAPH!**

Today there are big opportunities for Children's Photographers. Study portrait photography at the school the Professionals recommend, THE PROGRESSIVE SCHOOL OF PHOTOGRAPHY.

The best instruction! The most modern equipment! Housing facilities! Lowered tuition rates! Dormitories! Enroll now. Send today for free booklet PT7E.

**PROGRESSIVE SCHOOL OF PHOTOGRAPHY**  
186 SHERMAN AVE. • NEW HAVEN 11, CONN.

**Make Every Shot Count!**

**35 MM Developed \$1.35**  
**36 Enlargements 1-**

20 exp. 75c. • 36 exp. ref III 90c. 5 for \$2.50  
You can count on us for beautiful finishing at attractive prices. Thirty years of careful service—the finest and latest equipment with exclusive improvements—and a record of satisfying thousands of customers for many years—give assurance of dependable high-quality 35 MM developing and printing.

**8 Exp. DELUXE OVERSIZE 35c**  
**Rolls FINISH—ONLY**

12 exp. 50c. • 16 exp. 60c. • Oversize Reprints 4c each  
Popular size rolls now finished in our new, unsurpassed Jumbo Oversize style at same price as contact. You will be delighted with the unusually fine quality of our new oversize, date-embossed prints. Get full value from your photography—send roll and money to us or write for FREE Mailers and complete Price List.

**MAIL-BAG FILM SERVICE**  
Dept. 8 Box 5460A Chicago 90, Ill.



# GOERZ AMERICAN PRECISION PHOTO-LENSES

An American Product Since 1899

► have given profitable satisfaction  
over half a century ◄

## GOERZ DAGOR F6.8

The favorite universal all-purpose lens, color-corrected, wide-angle, convertible—for interiors, exteriors, commercial and amateur work, scenic views, groups, banquets, color film, copying, enlarging.

## GOERZ SUPER DAGOR F8

The wide-angle lens, greatly extended coverage, convertible.

## GOERZ DOGMAR F4.5

The perfect speed lens, color-corrected, convertible. For news, sports, portraits, general work, color film.

## GOERZ APOGOR F2.3, 35-50-75mm,

for black-&-white and color work with 16 and 35mm movie cameras. Also for TV.

## GOERZ HYPAR F2.7, 15mm focus,

the wide-angle lens, microscopic definition, for 16mm cameras. Also for TV.

## GOERZ CINE DOGMAR F4.5, 150mm,

the movie lens for long distance telephoto work with 16 and 35mm cameras. Also for TV.

► Write us for definite information  
giving your dealer's name. ◄

Prompt shipments

## GOERZ AMERICAN OPTICAL COMPANY

OFFICE AND FACTORY

317 East 34th St., New York 16, N. Y.

MP 11-51

## HOME MOVIE FILMS ALL KINDS!

We have the films you want! See 8-16 mm. Silent & Sound—all types—with our sensational new Low-Cost Plan. Send only 25¢ for Sample Film. Special List FREE!

### Hollywood Film Exchange

5864 Hollywood Blvd. Hollywood, Calif.

## 3 WAYS BETTER LISCO

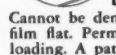


### CUT FILM HOLDERS



#### Double Action Light Trap

Spring brass plate and comb seal out light, trap dust and lint. Provide 5 times more sealing area.



#### Die Cast Film Guide

Cannot be dented or bent. Holds film flat. Permits rapid, easy film loading. A patented Lisco feature.



#### Micrometric Accuracy

Lisco holders are carefully inspected and micrometer measured. They all surpass proposed specifications of American Standards Association.

#### PLUS THESE LOWEST RETAIL PRICES

2 1/4 x 3 1/4 —\$4.30 4x5 —\$4.60  
3 1/4 x 4 1/4 —\$4.45 5x7 —\$5.25

Sold at leading camera stores everywhere.  
Write for FREE literature.



### LISCO PRODUCTS CO.

631 West Elk Avenue, Glendale, California

## HOW TO EXPOSE

(Continued from page 105)

Now suppose we are to photograph a Georgia O'Keeffe painting of a flower. A normal exposure would tend to burn out the many light tones and give the appearance of overexposure, as the color film cannot reproduce the delicate differences of his high key original without loss of highlight contrast. Therefore, by reducing the exposure, the lighter tones are brought down more toward the middle tone area of our transparency where proportional tonal differences can be properly recorded.

In doing this, we gain separation where we need it, but we do distort the reproduction by recording it, in the case of the Rembrandt lighter than the original, and in the case of the O'Keeffe darker than the original. This is the lesser of the two evils, and if we've maintained the form and subtle tonal differences of the important (and characteristic) areas, we can consider that we've done a good job.

### Polarizing filters cut glare

The effects of polarized light on exposure are not as widely understood as they should be. Light reflected from an object can be divided into two types: first the diffused light which reveals the true color, nature and brightness of the subject; and secondly, light which is purely specular (mirror reflected), revealing nothing of the subject and is only a reflection of the light source. This latter type is commonly called glare. The glossier the surface of the subject the more pronounced is the latter until a point is reached where the total light reaching your eye or lens is dominated by glare. The more that glare is present, the more the true nature, color and brightness of the subject is concealed.

It is this glare which polarizing filters minimize, thus allowing the surface, color and value of the subject to be seen and photographed.

Polarizing filters can, for the purpose of exposure determination, be considered as neutral density filters. Their degree of angular rotation governs the amount of glare removed. As the rotation of the screen has no effect upon the quality or quantity of light which reveals the character of the subject, this rotation does not influence exposure as it is the subject itself and not the glare from its surface which we want to photograph. With the polarizing filter over the lens and a sidelighted subject the filter factor is about 3 or 4, depending upon the manufacturer.

Next to exposure by daylight, the greatest amount of color film is used in conjunction with flashbulbs. This is particularly true of amateur picture taking. Color film is very "slow"—that is, it

requires really vast amounts of light to get a proper exposure and flashbulbs can supply it with the least initial expense, bulk and bother. But the results from flash-color photography are very likely to be such a disappointment as to discourage the amateur. Here again the failures can be cut to a minimum by using a couple of simple techniques.

### Getting correct flash exposures

It's a cinch to get correct flash exposures if you understand the "guide number" method. There are only about half a dozen different types and size of flashbulbs on the market today with which most photographers need to concern themselves. Each of the sizes is made by the leading flashbulb manufacturers, and each size has a known light output, although similar products of different manufacturers may have slightly different light outputs.

Film manufacturers have rated the "speed" or sensitivity of their films by the exposure index method adopted by the American Standards Association, so it's easy to determine the speed of your film.

Knowing the light output of a given flashbulb, and the sensitivity of a given film, it should be possible to work out tables showing the shutter speed and lens opening combinations to give a correct exposure under a variety of conditions. And this has already been done for us by the flashbulb and film manufacturers.

Exhaustive tests have shown that for each film-bulb-shutter speed combination there is a definite f-stop (lens opening) which consistently gives a correct exposure when the bulb is fired at a given distance from the subject. This information has been distilled into guide number tables which are printed on every sleeve or carton of flashbulbs, and which are also reproduced on that valuable little slip of paper that comes with each color film.

Suppose we want to shoot some flash pictures with Ansco Color Daylight Type roll film, and we get some G.E. No. 5B (blue) midjet bulbs. You'll find that with the shutter set for 1/50 second, a guide number of 45 to 50 is recommended by Ansco. Divide 45 by the distance in feet between the bulb and the subject. If it's five feet, the correct lens opening is f/9. If the distance is 10 feet, use f/4.5. That's all there is to it—guide number divided by bulb-to-subject distance equals the correct f/stop to use. Remember, however, that these numbers are merely guides. Your particular camera and synchronizer, your method of shooting, etc., may cause you to consistently overexpose or underexpose with a certain guide number. If so, raise or lower the guide number you work with until it fits your working techniques—then use it, and stick to it.



When using flash with color film you must remember to use blue bulbs with daylight type films and clear bulbs with the tungsten type films. As color film and flashbulb specifications are altered from time to time, always check the instruction slip to see which filters, if any, are recommended for use with the flashbulbs you're using.

Although all the makes of blue flashbulbs are designed to be used with daylight type color films, they don't all give off exactly the same color of blue light. Thus, if you become accustomed to using flashbulbs made by Mr. A, and then one day shoot a sleeve of blue bulbs made by Mr. B, you may be wondering why the films all seem to have a slightly different overall tint—perhaps a bit greenish. It's a very common experience, so once a satisfactory flashbulb-film-filter combination is reached, stick to it as tightly as possible.

A quick glance at the guide number tables will show a considerable speed advantage in using tungsten type films with clear bulbs as compared to daylight type film with blue bulbs.

### More than one bulb

As all color films are relatively slow it is quite possible that you will soon feel the need of using two or more flash bulbs from one position in order to stop down so that greater depth of field or a longer light "throw" is attained. Then the question is, "What lens opening do I use?" For greater depth of field, remember:

With two bulbs at the camera you can stop down one full stop from normal.

With three bulbs at the camera you can stop down  $1\frac{1}{2}$  stops from normal.

With four bulbs at the camera you can stop down two full stops from normal.

What happens to the guide number when a second bulb is added at the camera? You can still use the same guide number as a basis for your exposure if you multiply it by 1.4. Thus if the table showed a guide number of 100 with one bulb at the camera, with two bulbs there the guide number to use would be  $100 \times 1.4$ , or 140.

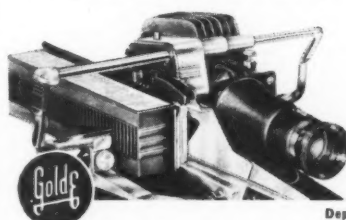
Suppose the problem wasn't so simple; the flashbulbs weren't on the camera. The same guide number can be used but it needs some alteration. Here are some common lighting arrangements:

(1) *One bulb on extension, at an angle of 45 degrees to the camera-subject axis.* By moving the bulb to this angle you cut the photographically effective light in half. Set your lens according to the guide number, then open up  $\frac{1}{2}$  stop to compensate for the light reduction. However, shadows will be harsh unless some kind of a reflector is used to throw some light into them and soften the outlines.

(Continued on next page)



## IT COULD HAPPEN TO YOU!



**IT COULD HAPPEN TO YOU!** Just put the GOLDE INDEX AUTOMATIC 2x2 SLIDE CHANGER on your projector and away you go—the easiest, happiest way to show your slides—no matter what projector you have. Precision designed for projection pleasure. At better photo dealers—**EVERYWHERE!** Complete with Index Slide File only **\$2750**. Fits almost all other 2 x 2 projectors. **WRITE FOR FREE PROJECTOR GEMS**

Dept. MP, Golde Mfg. Company, 1220 W. Madison St., Chicago 7, Ill.



## RAY-O-FLASH

Deluxe Triple Studio Unit  
Featuring Complete Portability

**COMPLETE WITH 1 LIGHT UNIT \$140.00**

w/2lt. Units: \$185  
w/3lt. Units: \$230  
Prices incl. tax

**AMERICAN CINEFOTO CORP.**  
1560 B'WAY, N. Y. 19, N. Y. DEPT. C

Safe, Dependable Professional unit, Unconditionally Guaranteed. 1 FLASH EVERY 7 SECONDS. Write for more information.

PUT NEW LIFE INTO YOUR HOBBY  
with the amazing:  
**PRACO LONG LIFE BATTERY  
CAPACITOR Flashgun**

Don't miss the great shots due to weak  
or failing batteries.  
THIS single battery lasts and lasts . . .  
full strength!



### DEPENDABLE Professional Type Flash

For pre-synchronized  
cameras \$13.75 (List,  
tax and battery incl.)

For non-synchronized  
cameras \$14.65 (List,  
tax and battery incl.)

Write for the  
new PRACO  
booklet on

"FLASH PHOTOGRAPHY"

OPERATES FOR YEARS ON A SINGLE BATTERY!

- Fires as many as six bulbs at once . . .  
on up to a total of 250 feet of wire.
- Specifically engineered for series-wired,  
multiple flash.

Built-in switch automatically puts multiple  
guns in series. Needs no extra switch.  
The PRACO BATTERY CAPACITOR is housed  
in a highly efficient handsomely designed  
unit, incorporating all of the famous PRACO  
de luxe features of flash engineering and  
manufacture.

**PRACO PHOTO PRODUCTS CO., Inc.**

2288 AMSTERDAM AVENUE, N. Y. 32, N. Y.

Wherever You are...

# WRITE Bass

for the  
**BEST TRADE**

Charles Bass, president  
Quality since 1910

## Bass Camera Co.

179 W. MADISON ST.  
CHICAGO 2, ILL.

### LEARN PHOTO-NEGATIVE RETOUCHING

**part-time CASH  
with horse**  
... sense, that is.

- Easy to learn...easy to  
earn at home...spare time.
- Ideal for the handicapped.
- Excellent opportunities.
- We furnish everything you  
need. NO EXTRA COST.
- Retouching is fascinating...profitable.

**THE DUVAL SCHOOL of Retouching**

Dept. MP-11  
8911 1/2 Sunset Blvd., Hollywood 48, Calif.

NO RISK-EXAMINE EVERYTHING-THEN DECIDE



SEND FOR FREE  
BOOKLET TODAY

ILLUSTRATED STEP-BY-STEP INSTRUCTIONS

## HOW TO EXPOSE

(Continued from page 107)

(2) *One bulb at camera, and one on an extension at 45 degrees and the same distance from the subject as the bulb at the camera.* Here the second bulb adds 50 percent more light, so set the lens opening one full stop smaller than the guide number indicates.

(3) Two bulbs beside the camera, each beam covering different parts of the subject, but with edges overlapping. Follow the guide numbers.

All these instructions are based on the use of flashbulbs at the same level as the subject. If you raise or lower the lamps considerably, in relation to the subject, you add another factor which may further reduce the amount of light thrown on your subject.

If you want special effects, you can add more. Those mentioned here do not alter the exposure because they do not increase the general level of illumination.

(1) A bulb may be used behind the subject to light the background.

(2) A bulb may be directed at the subject from behind and to one side to back-light hair or portions of the subject that are not lighted directly by the others.

### Picking up reflected color

The light reflected from nearby colored objects normally produces a tint of that color in the picture area. It is present even though you can't see it. Therefore (especially in small rooms where walls are colored) a color correction filter complementary to the color of the walls will be advantageous in obtaining truer reproduction. These filters have filter factors of  $\frac{1}{2}$  stop to almost a full stop, depending upon the strength of the filter involved. Use them sparingly.

Aside from the additional exposure necessary when using any of the color compensation filters to correct color bounce, you should also consider the fact that light walls and ceilings serve as reflectors and increase the light upon the subject. A white wall close to the subject can reflect enough additional light upon the subject so that as much as  $\frac{1}{2}$  to a full stop less exposure is necessary. Only through constant practice can you learn to evaluate the diaphragm adjustments necessary to compensate for these variables.

One of the disadvantages of taking flash color pictures is that it's not easy to calculate exactly where shadows will fall and how deep they'll be. So, some photographers have worked out methods of using floodlamps for making the lighting set-up, then substituting flashbulbs for the actual exposure. The trick is to work out the proper relationship between the lighting intensities of the floods and the flash.

Here's one method, used with great

success by a young lady photographer of my acquaintance. It's worked out for use with a Weston exposure meter, Ektachrome Type B film, and No. 22 flashbulbs, but with slight variations could be used with other types of color film, meters, and bulbs.

Put ordinary 100-watt household lamps into regular 10-inch bowl type reflectors and light the subject as desired. Set the film speed dial on the Weston meter to 64, and take a reading of the subject, or the back of your hand at the subject's position. Let's suppose that the reading on the scale is 6.5. Turn the calculator dial to that number.

Next, look at the time-second dial and find the number "1", which indicates a one-second exposure. Note that directly opposite the one-second mark is  $f/22$ . On the camera set the lens opening to  $f/22$ , the shutter speed to  $\frac{1}{25}$  second. Remove the 100-watt bulbs from the reflectors, replacing them with No. 22 flashbulbs, and shoot. The exposure should be correct, the shadows exactly where they were with the 100-watt bulbs.

This system is flexible; with some testing, it could be  $f/16$  at  $\frac{1}{50}$ ,  $f/11$  at  $\frac{1}{100}$ , etc. You may find that for your particular camera-reflector-exposure-meter-technique combination some slight alteration is needed.

A series of test shots, one stop underexposed, one normal, and one stop overexposed, will confirm the accuracy and workability of your system. You may find that minor adjustments in reference point (the meter exposure time indication) may be necessary. Once done, you'll find this method is nearly fool-proof and is worth the effort, for it will save you many sheets of film and bulbs.

### Those blue flashbulbs

The uses of blue flashbulbs must not be minimized, for they are invaluable in certain cases where illumination is needed to supplement daylight or, when loaded with daylight color film, interior shots must be made.

Shooting an interior of a room with daylight color film and blue flash, where proper color rendition of the exterior view through the window is important, requires a set formula for exposure calculation.

As the daylight intensity cannot be altered, this exposure must be determined first. Your exposure meter may indicate that the exterior requires  $\frac{1}{50}$  second at  $f/5.6$ . By using the guide number system for exposure determination with blue lamps, we can find how far distant our blue lamps must be from the interior subject to produce an exposure which will be balanced pleasingly with the exterior exposure. If No. 22 B's are to be used with this lens and shutter setting, they will have to be about  $7\frac{1}{2}$  feet from the interior walls and subject (as-

suming average conditions). Only previous tests and experience can reveal the proper distances if dark walls, draperies, etc. are included in the shot.

You can then make the shot,  $\frac{1}{50}$  at f/5.6 with the No. 22 B's synchronized to the shutter, and be reasonably certain that you'll have good outdoor and indoor exposure balance.

In the event that added depth of field is required in order to keep the interior and exterior in focus, a longer exposure at a smaller stop will bring the exterior into focus. This can be done only by moving the lamps closer to the interior subject, adding more lamps and/or using more powerful lamps, such as No. 50B.

### Color with photofloods

Color exposures with floodlights present some problems which are unique and some which are much the same as you'd encounter with daylight or flash exposures. The guide number system has been applied to photofloods, so exposure problems can be worked out in much the same manner as with flashbulbs. However, the guide numbers are so much smaller that with average equipment the amateur will be seriously handicapped—he can't get enough light on the subject for anything but "Hold it!" portraits. Flashbulbs are a much better choice.

Exposure meter technique with photofloods requires the same care as with daylight. The film and photoflood combinations must be as carefully matched as are flashbulbs or daylight and film, for there are some photofloods which give off light with a color temperature of 3200°K and some with 3400°K, as well as blue photofloods. As with all color exposures, the first step is to read carefully the instructions slip with the film; determine the type of light for which is balanced, whether or not any filters are necessary, and the exposure index of the film.

There are so many "unusual" conditions under which photographs must be made that to try to list and solve even a good part of them would be an impossible job. A good deal of exposure determination is dependent upon what you see, what you want to emphasize, and how you want to interpret it. These things cannot be written about, but they can be solved by starting at a basic point, and testing.

It is also good time saving and film saving practice to refer to published photographs similar to the ones you are to make. These can be found in photographic magazines, usually with exposure information. A file of these "unusual" photos will serve as a source of information which will give you a good starting point from which to work, and with the accompanying exposure information will prove to be a valuable asset in any photographer's arsenal. THE END.



## YOUR BARGAIN PLACE!

### MOST VERSATILE CAMERA IN THE WORLD

#### KINE EXAKTA V



Now two cameras in one with interchangeable waist-level and eye-level viewfinders!!!

Supplied with waist-level finder and:

f2.8 coated Zeiss Tessar.....	\$229.45
f3.5 coated Zeiss Tessar lens.....	199.50
f1.9 coated Hugo Meyer Primoplan.....	240.00
f2 coated Zeiss Biotar.....	312.75
f2 coated Xenon.....	227.50
Penta-Prism Eye-Level Viewfinder.....	68.50

### SPECIAL SALE OF NEW KINE EXAKTA LENSES

40mm f4.5 Schneider Isogon wide angle.....	\$60.65
35mm f2.5 Retofocus wide angle.....	99.50
85mm f2.8 Steinheil Culminar.....	69.50
85mm f4 Zeiss Triotar.....	99.50
135mm f4 Zeiss Triotar.....	99.50
135mm f4.5 Steinheil Culminar.....	69.50

### SCHNEIDER LENSES Hard-to-get f3.5 TELEPHOTOS for KINE EXAKTA

105mm f3.5 coated Xenar.....	\$74.90
135mm f3.5 coated Xenar.....	85.50

All brand new coated lenses, factory built for the Kine Exakta—fit all models. Here are values that can't be beat!

### NEW! 35MM EXA f2.9 ctd Meritar \$108.90

Leather case.....	\$ 9.95
Penta Prism viewfinder.....	68.50
Case for Penta Prism.....	3.00

### New—Just Arrived!

#### 4x5 GRAFMATIC FILM HOLDERS



Fast action—news shots in sequence—sports—weddings—industrial sequences. Holds 6 sheets of black and white or color film or both for rapid fire shooting. Handy automatic counter (no ruby window).

**\$24.95**

### SPECIAL "SWAP" OFFER!

You can get a brand-new 4x5 GRAFMATIC FILM HOLDER by sending us 3 cut film holders (in good condition) and only..... **\$17.95**

### Complete, Brand-New 4x5 PACEMAKER GRAPHIC OUTFIT



In response to frequent requests, we again offer this terrific VALUE!!!

4x5 Pacemaker Crown Graphic, latest model, Ektalite Field Lens & Graflite back, f4.7 ctd EKTAR lens.....	\$182.50
Kalart Rangefinder.....	34.95
Graflite Flash w/solenoid Reg. 43.10.....	30.34
6 double cut-film holders Reg. 27.90.....	20.06
Carrying case for entire outfit Reg. 13.75.....	7.00
Comb. Lensshade & filter holder Reg. 3.50.....	2.10
3 Ser. VI Filters Reg. 6.00.....	3.15

**SPECIAL \$280.10**

Same as above with Speed Graphic..... **\$227.50**

ABOVE ACCESSORIES AVAILABLE SEPARATELY AT SAME PRICE!! NO DEALERS PLEASE!

### USED LEICA VALUES!

	NEW	USED
Leica IIIIf, f1.5 Summarit.....	\$472.50	\$387.50
f2. Summarit.....	389.50	
f3.5 Elmar.....	250.00	
f3.5 Summaron WA.....	322.00	
Leica IIIf, f3.5 Elmar.....	259.00	169.00
Leica IIc, f3.5 ctd Elmar.....		169.00
Leica G, f2 Summar.....		139.50
Leica D, f2 Summar.....		99.50
35mm f3.5 ctd Summaron W.....	123.20	94.50
28mm f6.3 ctd Hektor WA.....	112.00	89.50
50mm f1.5 ctd Summarit.....		224.00
85mm f2.8 ctd Steinheil.....	69.50	
85mm f2 ctd Serenar w/ optical finder, leather case.....		129.00

BE SURE TO SEE OUR OTHER AD ON PAGE 11



1295 Sixth Ave. (bet. 51-52 St.) New York 19, N. Y.

## VON-L

### DEVELOPERS FILM and PAPER QUALITY—SPEED INCREASE FILM SPEEDS 10X

**GOLD-XX**—UNEQUALLED FOR STROBO—DAYLIGHT—MAZDA—VERY FINE GRAIN. "S-35"—Especially for 35mm film. Practically Grainless. Makes tremendous enlargements possible.

**SPEED**—Increase Manufacturers' Rated Film Speeds 10 Times in Daylight and 5 Times in Photoflood. Use Super-XX at 1600, Plenach at 500, etc.

**QUALITY**—FINE GRAIN—SHARP OUTLINE—SHADOW AND HIGHLIGHT DETAIL—LONG LIFE.

**ECONOMY**—VON-L develops more than 10,000 square inches of film per gallon without replenisher. Keeps INDEFINITELY.

VON-L DEVELOPERS—THE WORLD'S FINEST—Free Literature. Ask your dealer or order direct. Distributed in Canada by Mervel Products Co., Ltd., Hamilton, Ontario.

**MON-BLANC CHEMICAL CO. FT. WAYNE, INDIANA SPEARMAN, TEXAS**



# What's Ahead?

by LLOYD E. VARDEN



Old-timers insist that photographic print quality in days gone by was superior to that of the more modern era. Of course, younger photographers today, not knowing much about the quality of prints produced fifty or so years ago, are not in a good position to argue the point, but they are inclined to regard such unsupported claims as so much hogwash. Probably in a showdown both groups would have convincing arguments, but only in terms of their own definitions of print quality. The old-timer liked to see in his prints a full range of shadow detail and delicately separated highlight tones, even if solid blacks and clean whites did not exist. The modernist, for the most part, prefers deep blacks and good whites, often at the sacrifice of detail. Perhaps if we combined the two preferences we would achieve the ideal print.

## Print Quality and Tone Reproduction

It is seldom recognized that what we now consider "print quality" rests largely upon arbitrary and artificial bases. We have accepted certain limitations of the photographic process, particularly its inaccuracies in tone reproduction (contrast flattening in shadows and highlights) and have established over the years a judgment pattern for deciding if prints are technically good or bad. What we have come to consider as good undoubtedly is quite removed from what it would have been if photomaterials had had different characteristics during the period when our opinions were being formed. However, we certainly are not stuck with what we now consider the attributes of good print quality. Photographers today think differently from photographers of the past, as we have noted. And future photographers will change their opinions, too, as materials and methods change.

Unfortunately, many changes in photographic practice have not represented real "advances," except in a limited sense. Some have been adopted purely out of convenience with little regard for ultimate quality. The introduction of the flash lamp, if you will permit the digression, made photography at night more convenient, but it did little to encourage a generally higher standard of quality. The quality of pictures made with one flash lamp in a reflector attached to the camera, which is still the common practice, is so low by comparison to what good subject lighting accomplishes that it hardly can be considered a progressive

step. Nevertheless, we tend to overlook quality in favor of easier methods and merely adjust our judgment to fit the result.

A similar situation existed many years ago when developing papers were introduced. They were more convenient to use, and were soon adopted in spite of certain disadvantages in comparison to print-out papers. But we should not be led astray by confusing ease of handling with the ultimate aims of photography. When old-timers maintain that P.O.P. (Print Out Paper) materials give a better separation of tones in a photograph than D.O.P. (Developing Out Paper) materials they are entirely right. It is my opinion that when P.O.P. practice became a lost art, photography in some respects took a step backward. The self-masking principle involved in the printing-out procedure gives a range of shadow and highlight detail practically never seen today. It works in this way.

The paper requires an exposure to sunlight or arc light of five to ten minutes, depending upon the light intensity. The thin parts of a negative, representing the shadow detail, print at a faster rate than the heavier densities of the negative. During the first minute or two of exposure the denser shadows begin to appear in the print, first lightly, and then darker as the exposure continues. However, as the exposure continues, in order to print out the highlights, the shadows fail to block up since the density produced on the paper in the early period of the exposure tends to mask these areas from excessive exposure. Thus, the print image itself, as it progressively builds up during exposure, acts as a continuously changing, automatic mask. This mask accomplishes the same thing as "dodging," but in a more perfect manner.

The convenience of developing out papers caused P.O.P. material to be discarded, and its superior tone reproducing qualities were soon forgotten. Methods to accomplish P.O.P. tone rendering quality with D.O.P. materials appeared in time, but none of these have been very successful nor attempted to any great extent. A few years back, for example, it was proposed to soak an enlarging paper in developer prior to exposure on the easel so that after a partial exposure to a negative a mask would develop to hold back light in the shadow areas while the exposure was being completed. Development had to be con-

tinued by tray since the developer absorbed by the paper is insufficient to produce a full image. Results by this method can be extremely successful, but again, the technique is too involved and troublesome for most photographers. However, the fact that various efforts have been made to improve tone separation in prints would indicate that photographers are beginning to recognize what technicians have known for a long time, namely, that the ultimate in print quality will not be achieved until the problems of tone reproduction are solved.

## A Possible Solution

The one factor in print production that has remained more or less the same throughout the history of photography is the exposing light. Nearly all improvements in tone reproduction have been sought via improvements in photo-sensitive materials. However, it is entirely feasible to adapt scanning methods to printing instead of using a uniform light source. If we had a very small pencil of light that passed across a negative from one end to the other which varied in intensity according to the printing requirements of the negative and paper materials, we could have a means for controlling the printing exposure locally to achieve any desired type of tone reproduction. A mechanical scanning method of this sort would be slow and generally impractical. But by adopting the electronic scanning principles of television, a practical system could be developed.

Work in this direction has already been done. The Du Mont Laboratories, for example, demonstrated a "flying spot" scanner about a year ago in New York City that projected an enlarged color image from an ordinary 35mm color slide. This was a fairly costly device, but if color were not involved the cost would be considerably less. Such an instrument could have built directly into it the necessary correction circuits to overcome the inherent tone-distortion properties of negative and paper materials. In quantity production, units of satisfactory characteristics could be produced for just a few hundred dollars, which is not beyond the reach of the serious worker.

In my next column I shall explain in detail how a "flying spot" scanner works and how it could serve a useful purpose in both black-and-white and color photography.

—THE END



"He says he ordered tintypes."



## FOOTBALL MOVIE

(Continued from page 87)

the game, but a topnotch football movie may require you to photograph two or even three games and put the footage together for a complete coverage. Of course, if you do this, you must be careful not to include the teams from one game and the team of another in the same footage. Nothing could be more distressing than for the teams to suddenly change faces, figures and uniforms during the movie. So if you have the time to shoot at more than one game, try to shoot all the spectators at one game, the actual play at another and perhaps the cheerleaders and band at the third.

### Simple equipment's enough

A word about equipment. I recommend no special gadgets other than the necessity—a good tripod with a pan head. Lenses of various focal lengths are nice to have but are not absolutely necessary for your football movie. Close-ups of action are wonderful when interspersed with long and medium shots, but the cameraman with only one lens and a good pair of legs can mix close-ups of the cheerleaders, the substitutes and the spectators with the long shots.

As to film, a good fast pan film should do. Remember, football is played at a time of the year when the sun sinks early. You'll need as much film speed as you can muster during the later stages of the game.

That's all there is for me to say about filming a football movie. A word of caution, however. Watch out for those end runs near the sidelines. You may find that you're closer to playing in the game than photographing it.—THE END

## THE LOWLY SNAPSHOT

(Continued from page 76)

processed at a photofinishing establishment in Manton, Michigan. Later she used the corner drug store. Mrs. Kellogg had, however, developed and printed her own work as a girl, but taking care of a home and family gave her little time for any hobbies. Besides, she was not really that interested in photography.

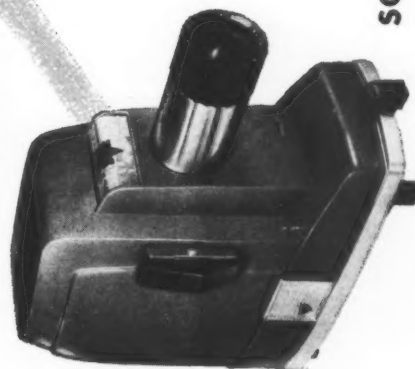
Mrs. Kellogg's work should be a reminder to amateurs that with all their faults and limitations, their own photographs of their family, children, and friends are likely to be more real and satisfying as records than studio portraits. Mrs. Kellogg never attached a great deal of importance to her work but she did like her snapshots better than the studio portraits of her children and family. Her own mother felt the same way and used to say "if the house catches on fire take out the desk drawer with the pictures in it first."—THE END

skyrocketing in popularity...

the SVE

**Skyline C**  
2 x 2 slide projector

engineered for the future



Introduced only a year ago, the SKYLINE C has gone up and up in popularity because it gives you what you want most in a projector. Here is what our consumer research staff found you wanted and what our engineers built into the SKYLINE C:

- brighter illuminations:** more lumens from the 300 watt lamp ... more even lighting over entire screen.
- sharper definitions:** no loss of detail even at edge of image ... 5", 1/3.5 coated Anastigmat lens.
- cool, cool operations:** both a blower and "honeycomb" cooling. smart modern design: streamlined and rugged, with attractive Riviera Green finish.

**SKYLINE MODEL C . . . . . \$64.95**  
Other SKYLINE models from \$39.95 to \$74.95.  
Drop in today and see the SKYLINE at your dealer's.

Dept. SCE-1

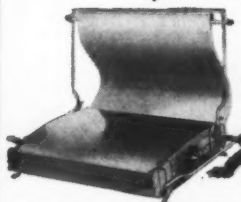
**SOCIETY FOR VISUAL EDUCATION, INC.**

A Business Corporation

1345 DIVERSEY PARKWAY, CHICAGO, ILLINOIS



**Arkay MEANS MORE PRINTS—BETTER PRINTS IN LESS TIME!**



**ARKAY  
PRINT  
DRYER**

**FAST — SAFE — ECONOMICAL**

For flat dry prints in just five minutes. Perfect results in either glossy or matte finishes. Priced from \$10.35 to \$54.76 with tax. All models U. L. APPROVED.

**ARKAY CORPORATION, 1570 So. 1st St., Milwaukee, Wis.**

Manufacturers of Fine Dryers—Easels—Washers—Printers



**ARKAY  
EASY  
EASEL**

One finger does it! The only easel using the practical approach to easy enlarging. PLATEN DEPRESSES allowing easy paper insertion. No heavy frames to lift. Automatic sharp borders. 11 x 14 size \$9.23, tax included. Write for Catalog No. P-10.



**SUN RAY**  
*Arnold*  
MODEL "D"  
2 1/4 x 3 1/4  
ILLUSTRATED  
**69.75**  
PLUS \$11.00 TAX

*America's Best  
Enlarger Buy*

For thorough expert performance  
the SUN RAY ARNOLD  
has no equal. Cool, compact, rigid.  
Has every modern practical feature

Other Models from  
**\$14.95 to \$152.50**  
See your Dealer

**SUN RAY PHOTO CO., INC.**  
301 Lafayette St. New York, N. Y.

**THE PROFESSIONAL FINISH**  
EXCLUSIVE FINE GRAIN  
**35 M & ROLL FILMS**  
Free Price List & Mailers  
AMATEUR PHOTOGRAPHIC SERVICES INC.  
126 W. 46 St., New York 19, N. Y. Dept. M

**Creative Photography**  
Not a "school." An unusual type of personal  
training—different in intent, method and re-  
sult. 32nd year. Write today for booklet MO-9.  
Rabinovitch Photography Workshop  
40 W. 56 New York 19

**PERSONAL  
GREETING  
CARDS**

Now—convert your favorite  
photos into wonderful greet-  
ing cards with versatile  
GREETEX Marks. For all  
year 'round occasions. For  
contact printing or enlarg-  
ing. Write for folder "The  
Greetex Way"—amazing  
booklet with complete sam-  
ples and instructions. And—  
Masks #1 to #4 at 49¢  
discount—as long as they  
last! (Masks also available  
in Spanish, French, Italian,  
German and Hebrew.)



**EMBOSSEMENT KIT**  
Decorate your favorite  
pictures with a smartly  
embossed border, easily  
done with the amazingly  
simple EMBOSSE KIT.  
And EMBOSSE gives  
greeting cards a profes-  
sional look! Complete  
kit, set of five instru-  
ments . . . 6 x 6 up to  
5 x 7 special only \$3.00

ORDER FROM DEALER OR DIRECT  
**MIMOSA AMERICAN CORPORATION**  
207 East 24th St. New York 28, N. Y.

**SEQUENCE TELLS**

(Continued from page 57)

Judy was watching television as she ate—a practice that may not conform with advanced ideas on how kids should be fed, but that does help keep peace in the family. The thing that caught my eye was the way Judy's dog, Frisky, kept circling the table. As he drew steadily closer it became obvious that he had something more tangible than Howdy Doody in mind. Finally, while Judy sat engrossed with the television story, Frisky raised his forepaws to the level of the table and methodically proceeded to clean her plate. When Judy finally discovered the intruder and set up a cry of anguish, it occurred to me that if the performance could be repeated on film, it would make a warmly appealing sequence set. The rub was that in order to be really spontaneous, the sequence would have to be shot without the two principals being conscious of their participation in it.

Gambling on the possibility of a repeat performance, I placed several photo-floods around the room the following evening. Each light was directed towards the ceiling, allowing just enough to spill over the side to give as natural a quality to the overall scene as possible. With the lights arranged in this fashion, I was free to move about the room unhampered and sure enough—when Howdy Doody appeared on the television screen, the sequence began to unfold just as I had hoped it would.

Although I had to handhold the camera and use slow shutter speeds with the lens wide open, the naturalness of both the light and the participants seems to me to have outweighed these disadvantages.

**Starting a "war"**

The war game sequence story was photographed one afternoon when there was still enough sunlight for taking fast action. The boys were playing in an open lot in Brooklyn and as I stood fascinated by the intensity with which they played, they noticed the camera slung over my shoulder and began asking me to take their pictures. I agreed to do so on the condition that they were to concentrate on their game and pay no attention to the camera.

The difficulty here was to get them started but I felt certain that once they resumed the spirit of the game, the rest would be up to me. And so it worked out. Starting slowly, still aware of my presence, they gradually became thoroughly absorbed in the "battle." My first picture was a panoramic shot of the juvenile battlefield; then I noticed a bit of play within the play. Two boys were enacting a death scene, one bayoneting, the other proceeding to die with dramatic intensity. Ignoring the rest of the activity, I

closed in on these two, and the sequence pictures on page 56 record the story just as it was enacted.

Of a somewhat different nature was an assignment I received to do a short picture sequence story on Edwin Lanham, the writer. The idea was to record on film a genuine insight into the type of man he was, his relationship to his family and his work.

In discussing the nature of the story with Lanham himself, I learned that one of his activities with his daughter was to make up special stories which he often told to her in front of the living room fireplace before she went to bed. The moment I caught sight of the fireplace I felt that I had found the right setting for the picture sequence that would fulfill my assignment.

The first step was to arrange the seating and place my multiple flash in positions that would not require constant re-arranging. Once Lanham began telling his story, I waited until both father and daughter were engrossed in the narrative before reaching for my camera. The need to change flash bulbs naturally slowed me down somewhat, but since both subjects were at ease because they were participating in something they were used to, I could afford to work slowly. The result was a sequence story which, although brief, was pleasing to my editors as well as to myself.

**How many pictures?**

Speaking of brevity brings up the question of how many pictures one should shoot in telling a story with sequence pictures. The only answer, of course, is to overshoot. Even though you know that you'll want no more than three or four shots in the final sequence, don't stop short of at least a dozen (or even two dozen) exposures if you can make them. The three pictures that tell the complete story with the most impact may be your second, thirteenth, and twenty-second exposures. If you had stopped shooting after making nine exposures (or if you had worked so slowly that the action was ended by the time your ninth exposure was made) you might wind up with either a very weak story—or no story at all. That is why it pays to overshoot while you can—the editing can always come later.

—THE END

You help us build a better magazine by giving us your opinion on articles, and by letting us see some of your pictures now and then. Both cash and credit are yours on publication. Payment is at regular rates. Print your name and address on the back of each photo, together with full technical data on how it was made. A self-addressed envelope with postage will ensure safe return if not accepted. Please address all such contributions to the Columns Editor, MODERN PHOTOGRAPHY, 251 Fourth Ave., New York 10.

## MARK SHAW

(Continued from page 48)

design." But Gill's most immediate influence came shortly after VJ Day when Shaw, on leave but still in uniform, met him strolling along Fifth Avenue in New York. Casually, Gill suggested that Shaw see Alexey Brodovitch, celebrated art director of *Harper's Bazaar*. Off he went without fashion samples—an almost unheard of idea—and was hired to run the *Bazaar* studio and to photograph for the magazine.

After two years at the *Bazaar*, improving his own work and getting a complete grounding in fashion, he felt by the end of 1947 that it was time to go into business for himself. He bought his present house and studio on East 30th Street, with Ronnie Jacques, a top-ranking Canadian photographer who has since gone back to work in Montreal.

Almost immediately, *Mademoiselle* gave him regular monthly assignments beginning with those from the Health and Beauty Editor, Bernice Peck, and subsequently including fashion. *Mademoiselle* is still his principal editorial showcase.

Getting started in advertising is a little more complicated. "Advertising agencies call you in because they like your editorial work. And they want something exactly like it—but—. The word 'but' is the pitfall. By the time they've outlined your assignment, it has no relation whatever to your editorial photographs. If, however, you can prove that you can do a competent job which solves the advertising problem, you're in business."

### Lighting: a preoccupation

Although as a camera craftsman Shaw is concerned with all aspects of photography, his greatest preoccupation is with lighting. In all his work, from straight reportage through editorial fashion, low and high key advertising, lighting is a primary concern. This is no great secret. "Any competent photographer," he says, "knows all about the mechanical aspects of light—daylight, direct light, bounce and fill-in. His taste is the crucial factor—the way he wants that picture to look even before he enters the studio. My lighting is a tool to achieve that result, probably the most important tool I have."

What Shaw achieves in his illumination he calls "plastic lighting," a nebulous, rounded light, best illustrated in his series of Vanity Fair ads. "This experiment (which, incidentally, began a whole imitative trend for photographing lingerie) isn't, in any manner, a new technique. It's a new idea. Essentially, it's merely adapting the familiar high-key fashion treatment to a low-key picture."

(Continued on page 114)

For Black and White and Color Photography



Made in Germany

### A MASTERPIECE IN 35 mm CAMERAS

- f/4 (43mm) Coated Anastigmat Lens.
- New, double-bladed shutter with accurate speeds 1/25, 1/50, 1/100 and B.
- Helical Focusing Mount. . . . 2 feet to infinity.
- Iris-diaphragm 1:4 up to 1:22.
- Built-in flash synchronization.
- Automatic film stop and exposure counter.
- Light in weight—simple to operate—compact, streamlined, sturdy.
- Holds standard cartridges for 20 or 36 exposures (film No. 135).

ONLY \$29.95 (incl. F. E. Tax.)

Ever-Ready Leather Case \$6.75

See your Photo Dealer today, or write:

**THE BENNETT COMPANY**

837 Howard St.

San Francisco 3, Calif.

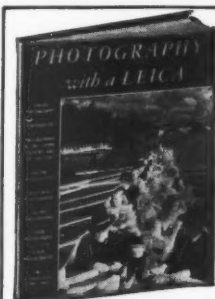
**DON'T SCRATCH THAT LENS!  
DON'T TAKE BLURRY PICTURES!**



Use science's newest development for safe cleaning of even the most delicate coated lenses. Now used by U.S. Gov't. In handy plastic 50c dust-free pouch. Large package.....only \$50c

At your dealer, or write direct to:

**STARR CORPORATION**  
49 WEST 19TH STREET, NEW YORK 11, N. Y.



### PHOTOGRAPHY WITH A LEICA

J. Allan Cash, F.I.B.P., F.R.P.S.

A really practical book by a world famous Leica user, on all aspects. Pictorial and candid photography with a Leica. 65 photographs. 10" x 7 1/2" \$3.25

Add 3% sales tax for New York City delivery

**MODERN PHOTOGRAPHY BOOK STORE**  
251 4th Ave. New York 10, N. Y.

### LEICA & ARGUS OWNERS

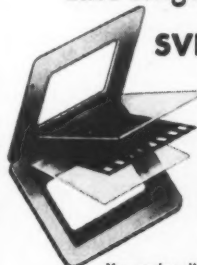
**LEVELHEAD**, the new streamlined tilt-head now made to fit above cameras like a boot. No fussing. More freedom for composition. No over-hang. Brings lens in center of tripod. Universal. Rigid. Effortless Locking. Smooth! Card brings full, FREE details.

**NOLL PRODUCTS**

837m N. 12th St., Reading, Penna.



they look better...  
last longer



### SVE slide binders

dustproof  
warpproof  
moistureproof  
scratchproof

Your color slides will stay unmarred for years if you protect them with economical S.V.E. Slide Binders today. It only takes a minute with these sturdy, precision-made glass binders. They fit any projector taking bound slides and assure uniform registration. Double and Bantam sizes in packs of 20 and 100.



Dept. SC6-2

**SOCIETY FOR VISUAL EDUCATION, INC.**

A BUSINESS CORPORATION

1345 Diversey Parkway, Chicago, Ill.

### HOW TO MAKE GOOD MOVIES!

McGraw-Hill Book tells how

—over 300 Pix

Free Information

**CELLULOID COLLEGE**  
Box 368 MP11  
MT. VERNON, N. Y.



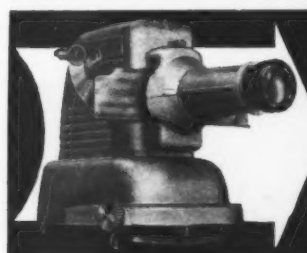
**COMPLETE COURSES OR SHORT-TERM SPECIALIZED TRAINING**  
Commercial • Portrait • Color  
Airbrush • Camera Repair  
Retouching  
Free National Placement Service  
Write or Call for Booklet WN.  
Housing accommodations secured.

**GERMAIN**  
SCHOOL OF PHOTOGRAPHY  
225 Broadway, N.Y.C. WO 4-4550  
"The School of Personalized Instruction"

### 10 COLOR SLIDES \$1 GLACIER NATIONAL PARK

Ten magnificent views of superb mountain scenery in color. A terrific bargain set at \$1.00. Lists of other Slide Sets and Subjects sent with order.

**SLIDE Co. Box 1031, Canton, O.**



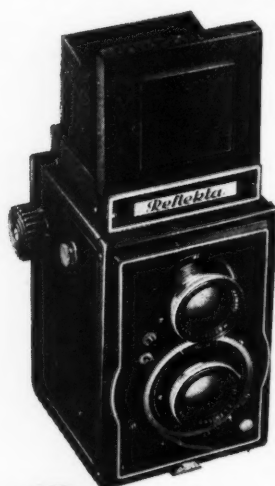
### Viewlex SLIDE PROJECTORS

Top quality at lowest cost! Compare it with any projector at double the price. Backed by a Lifetime guarantee! Write for illustrated brochure!

**VIEWLEX, Inc., 35-01 Queens Blvd., L.I.C., N.Y.**



Believe it or not— **an F/3.5 Twin Lens Focusing Reflex for \$39<sup>95</sup>**



THE *Reflekta*

2 1/4 x 2 1/4

Look anywhere . . . go anywhere—there simply isn't a camera in the whole wide world that compares in solid value with the German-made Reflekta! You get 12 album-size 2 1/4 x 2 1/4 exposures on 120 film. The fast, hard-coated F/3.5 Meritar lens is coupled with a coated F/3.5 focusing lens in a helical mount. You compose and focus directly on the ground glass . . . see the picture in its exact size, just as it will be recorded on the film. You get built-in flash synchronization . . . a 4-speed shutter . . . a handsome all-metal body. Yes—color . . . black and white . . . superb enlargements . . . night and indoor photography—everything is at your fingertips with the Reflekta. And at the lowest price in history for a camera of this quality! Price fair traded, fed. tax. incl.

**BUILT IN FLASH**



**TRUE REFLEX FOCUSING**



For further information and name of nearest dealer, write Dept. MR-5  
**ERCONA CAMERA CORP.** 527 Fifth Ave. • N. Y. 17, N. Y.

**MARK SHAW**

(Continued from page 113)

According to Shaw, this treatment was evolved a few years ago when he was called in to photograph the Vanity Fair series. "My client, an excellent businessman who also understands something of photography, knew exactly what he wanted, and it was my job to deliver that in a photograph. He believed it was possible to show his merchandise with excitement and originality so that it would stand out clearly—but not crassly—from the figure and the background. In his opinion, it had to be done without conventional spotlights which result in heavy shadows that might make the lingerie look hard and theatrical. He wanted to sell his merchandise, of course, but besides he hoped the series would have what advertising people call a "family" look—that is, a style distinctive enough to be recognized through the series and, consequently, carry weight as institutional advertisements."

This was quite an order. Shaw's problems, as he saw them, were to keep his background dark; his exposure long enough to get maximum separation between the clothes and the model's flesh tones; his lighting soft and even. The first two problems were solved by dark gray seamless paper and an extremely full exposure. The third requirement—a gentle, rounded light—proved trickier.

**Daylight, real and artificial**

Daylight is his favorite medium. "Everything being equal, I prefer the quality possible under a skylight," he says, "but it's obviously as undependable as the weather. You may need sparkly sunlight on a dull, gray day and vice versa. Even more handicapping, the skylight ceases to operate after twilight which may begin to fall right in the middle of a sitting. So I've devised a compromise which can be controlled under all circumstances—an artificial kilowatt skylight, suspended from the ceiling of my second-floor studio." There, 36 bulbs, 500 watts each, are strung out in six rows. Under them is spread a thin sheeting of spun glass to diffuse the light, which is, none the less, strong enough for relatively short exposures with color film. His color exposures usually are about 1/2 second at f/11.

Each of the six banks of lights can be switched on or off at will, depending upon how much light is to be thrown in the area. For his Vanity Fair ads, Shaw uses only two banks of lights containing twelve 500-watt bulbs. This, he finds, approximates an overhead skylight. Whenever a bit of highlight kick is needed, he can throw in a spot or a flood with no trouble. And, since the additional light has the same color temperature as the main light source, 3,200°K,

**Choose FOR REAL QUALITY**

**Calumet STAINLESS STEEL EQUIPMENT**

**ALL-PURPOSE SINKS**  
Constructed of high polish steel—Easy to clean—Leakproof—39 stock sizes.

**STAINLESS STEEL BUCKETS**—Available in two sizes—3 1/4 or 4 gallon capacity.

**DEVELOPING TRAYS AND SINK PANS**  
Ruggedly built of high polish stainless steel for life-time wear.

**FILM PACK DEVELOPING HANGERS**—New, special construction, to hold thin base film securely during all processes of developing.

**DEEP TANK FINISHING OUTFITS**  
Complete with two insert tanks for developing and fixing—3 1/2, 10, 15, 28, 48 gallon capacity.

**AUTOMATIC ROCKER WASHER**  
Stainless steel double section sink—Washes prints up to 20" x 22". Large capacity.

**FILM DEVELOPING TANK OUTFITS**—Develop-rinse-fix-wash in one unit Includes 3-compartment jacket and two insert tanks.

**CALUMET MANUFACTURING COMPANY**  
3328 S. Michigan Ave. • Chicago 14, Illinois

Send for illustrated catalog showing complete line.



there is no color distortion on the finished transparency.

Shaw exposes his black and white lingerie ad negatives, for which he uses Super-XX film, at about 1/10 of a second at f/11, which, he admits is on the side of overexposure. To compensate, he under-develops the negative. With no retouching, except for occasional spotting, the result is the Vanity Fair series.

Using the same light source, a totally different pictorial effect is achieved by just changing the background from dark gray to white.

### **He's learning to use strobe**

Despite his extensive and expensive investment in lighting equipment, Shaw is not yet convinced he has arrived at the pinnacle of lighting manipulation. He's still unsatisfied with many of his lighting results. And he has recently invested in some fairly heavy and complicated speedlight equipment. This strobe outfit, an Ascor built 5,000 watt-second speedlight unit, is still too new to have supplanted Shaw's overhead bank of lights. But already it has had a profound effect on some of his pictures. He uses bounce light exclusively with four bulbs in floor reflectors. "So far, strobe, with its bluish light, is the nearest to approximating daylight I've ever come across. Already I've been adapting it to my Vanity Fair pictures with excellent results. Because strobe is so fast and so intense, it means I can show finer detail than ever before. It also means I can stop my camera down further and shoot at f/16 instead of f/11 for color. Better still, the model needn't worry so much about holding a pose. If

she's fairly steady we can count on a sharp picture whereas with ordinary lighting, the slightest sign of movement automatically meant a blur. But, good as it is, in my opinion, strobe is only one more working tool."

Unlike many other photographers, Shaw is wedded to no one camera. He chooses from a full range of camera sizes: an 8 x 10 view camera, a 4 x 5, 2 1/4 x 2 1/4 and 35mm, depending on the requirements of the job. Shaw's 8 x 10 camera is an Ansco model fitted with a full range of Kodak Ektar lenses. The lenses most often used in the camera are the 12- and 14-inch lengths. The Ansco goes into service for most of his color, some black and white ads and for any editorial color covers he shoots. He counts on both his 4 x 5 Linhof and Graflex with 6- and 8 1/2-inch lenses for both color and black and white, usually on location, since it's quite difficult to lug around a heavy studio camera. His two Automatic Rolleiflexes are reserved, in the main, for editorial work and occasionally for ads where some of the more progressive advertisers do not insist upon a larger negative. Shaw's two Contaxes, which he enjoys most, are used almost exclusively in his editorial fashion work.

A Contax, of course, gives an excellent feeling for mood and informality, possibly because he usually shoots it with natural light. "I try to use a Contax and natural light as much as I can," he says, "but that isn't always possible. The ultimate purpose to which a picture must be put often determines the choice of the camera to shoot it. If a photograph is intended as a full page maga-

zine ad, you can't blame the advertiser for wanting to see the characteristic weave of his fabric. On the other hand, if the photograph is to be used editorially to describe a new silhouette, the Contax can really show it dramatically in motion."

The reason Shaw uses his 8 x 10 camera as often as he does is quite simple. "Clients ask for it. It's a bigger picture, easier to see, easier to retouch. Besides, in my Vanity Fair ads, for instance, I have to catch subtle variety of detail in white nylon, and, frankly, you can't begin to do that without a large negative." Now, with his strobe lighting, he concedes that the 8 x 10 camera may not be so essential as it once was, especially since an 8 x 10 has a tendency to produce a "frozen" or "static" picture. The reason: 8 x 10 cameras generally have long focal length lenses which have a very shallow depth of field. So once Shaw gets the model posed, he doesn't want her to move out of the small area of sharp focus.

On location for black and white or color, he uses the 4 x 5 cameras which are, obviously, more maneuverable than the 8 x 10. "Going down the size scale in cameras, one tends to loosen up photographically. The shots have more grace and rhythm, more spontaneity. Although composing is fairly easy on an 8 x 10, I find I must compose most carefully with my Contax. The reason for this is that the negative is so small that if there is any cropping on it, you don't have much left to play around with for a good, detailed blow-up. Although the Rollei is the easier camera to use, I find it awkward to compose in, because of the square shape of the negative."

### **Processing is simple, routine**

Since there are headaches enough in running a meticulous studio, film processing problems are kept to a minimum. For that reason, both film and development are standardized. For his 35mm and 2 1/4 x 2 1/4 film, Shaw uses Plus-X exclusively; for all larger sizes, Super-XX film; for all color, Ektachrome. In development, he uses DK-50, diluted 2 to 1, an especially soft working developer, for his 8 x 10 Super-XX film; and DK-20 for his Plus-X or Super-XX roll film. Since DK-20 is no longer sold commercially, his darkroom men mix it themselves rather than resorting to Microdol, Eastman's replacement for DK-20. "I can't tell you why I don't like Microdol," Shaw says, "I just think DK-20 is better."

All film is processed at a temperature of 70 degrees which is constantly maintained. All water going into the darkroom is filtered through a Filtrene unit which is commonly used in engraving plants. Although New York City's water is relatively clean, the muck found in the

(Continued on page 116)



Mark Shaw wanted to test his Contax negative to its utmost, made this shot in studio, using artificial light, f/1.5 at 1/50 second. This picture is only part of the negative, whole negative includes full figure of girl. Grain is at minimum.

Get better pictures with your projector  
through **SOMCO Projection Lenses**

**Designed to fit  
most 8mm and  
16mm Projectors**

**Bring out the  
Best in every film  
through  
SOMCO Lenses**

When all is considered, the success of  
your movies depends largely upon the quality of  
your projection lens. Don't be satisfied with anything but  
top results from your projector. Be sure you are getting as  
much out of your films as you put into them. Send for illustrated  
folder showing the SOMCO line of 8mm and 16mm Cine Projection  
Lenses, and 35mm Slide Projection Lenses.

**Simpson Optical** MANUFACTURING COMPANY  
3200 West Carroll Avenue, Chicago 24, Ill.

**Double  
Your  
Fun!**

**Show Your Pictures on a NEW  
DA-LITE® SCREEN**

Why lose half the beauty of your pictures  
by showing them on a sheet, or a soiled or  
inferior screen? A new DA-LITE Crystal-  
Beaded Screen will make every scene 2  
to 3 times brighter. Write for FREE  
fabric sample. Made by the same com-  
pany that has been making screens for  
the finest theatres since 1909. Ask your  
dealer for a demonstration.

**Write for FREE Sample** of Da-Lite Crystal-  
Beaded screen fabric and descriptive circulars. See for yourself how  
much more enjoyable this finer screen will make your movies and  
slides. Write today!

**DA-LITE SCREEN CO., INC.** 2729 N. PULASKI RD. CHICAGO 39, ILLINOIS

A Da-Lite Screen makes  
pictures brilliant, clear  
and lifelike. Ask to see  
the popular Deluxe  
Challenger® shown  
here.

A dull screen  
robs pictures  
of details.

## MARK SHAW

(Continued from page 115)

filter after two days of use is really astonishing.

Black and white cut film is developed in five-gallon stainless steel tanks for varying lengths of time, depending upon what he wants from his film. Normal development time for most of the cut film is seven minutes. But he will give developments from five to twelve minutes to get lower or higher contrasts. For exposures made under strobe light, the film gets an additional 50 per cent development, since he has discovered that contrast is a little soft under speedlights. For roll film 8-reel Nikor tanks are used. Development here runs for 17 minutes for normal development.

From the developer, the film goes immediately into a rapid fixing solution. The next step is a wash bath. From here it goes into an aerosol solution, a wetting agent designed to eliminate sludge and water spots. The film stays here from thirty to sixty seconds and is then dried.

### The print maker—Sam Sako

When Shaw is aiming for a special effect, it doesn't begin and end with altering his exposure speed. The developing and printing must be correspondingly adjusted to the changed exposure. Printing is especially important, and though his jammed shooting schedule doesn't allow him much time to make his own prints, he's fortunate enough to have a darkroom man, Sam Sako, who agrees with him on what the finished prints should look like.

Shaw says, "I don't give directions. Sam always understands what I'm striving for as soon as he sees the negative and he carries through."

In printing, Shaw also standardizes his paper, confining himself to Defender Velour Black, grades 1, 2 and 3. His prints stay in the developer for about 90 seconds, then go into a water bath for as long as it takes for the grays to come into the quality he wants. If the grays don't come up within 90 seconds, the prints are taken out of the water and carefully treated with a piece of cotton soaked in warm, normal developer on those parts which need extra treatment. From here, the print goes into hypo, skipping entirely the acetic acid short-stop bath. To get his low key, "rounded light" photographs, he agitates tremendously. On his higher key photographs, there is little agitation. If Shaw wants a really high key picture, he eliminates the water bath entirely. "On the other hand," Shaw points out, "a really high key picture just won't reproduce well in a magazine. Whenever a high key picture of mine appears in a magazine, it is only an approximation of it and has probably gone through a water bath."

In his color photography, Shaw also



Typical high key shot was taken in artificial daylight. For a real high key effect Shaw eliminates water bath entirely.

sticks to tried and true methods. Filters are used only for color correction and balance. Any unusual effects he achieves are the result of exposure and nothing else. Like most photographers, he buys his Ektachrome in large batches and runs color standardization tests on them regularly. For these tests, he photographs a large color chart made up of 90 shades of printers' engraving inks. Unlike many photographers, however, he doesn't try to correct for any single color. If his tests show variations in color, he uses filters to correct for the entire color range.

#### What photography means to him

Shaw has reflected a great deal on the place of photography in the general scheme of things and on fashion photography's place in particular. "Inescapably, ours is a photographic era. Perhaps pictures are currently the principal means of mass communication and expression with most people, who prefer to look rather than to read. This trend was given impetus first by the mass-circulation picture magazines and, more recently, by the advent of television giving the visual approach increased importance. But while cameras are documenting people and events, our artists are concerned primarily with the broader aspects of color, composition and rhythm, often avoiding the specific entirely. They invent new forms, explode old barriers, point the directional arrows. As a result, the function performed in other centuries by painters like Boucher, Goya, Toulouse-Lautrec falls to the fashion photographer. It's up to him to record the manners and modes of our day, to show the passing scene, the nuances of style, the attitudes and gestures of our society. In so doing, he emerges, of course, a kind of social historian."—THE END



You get **SALON-QUALITY** prints . .

with the **SOLAR** system of

### Controlled-Light Enlargers

Precision-controlled light—that's the *exclusive* feature of the famous SOLAR System of Enlargers. Fifty-three years of Burke & James engineering is built into every one of the eleven SOLAR models. From \$66.50 up, the one *you* need is awaiting you at your dealer's.

- ADJUSTS INSTANTLY TO HORIZONTAL OR VERTICAL POSITIONS.
- MAKES ENLARGING EASY AS CONTACT PRINTING.
- CONVERTIBLE TO VIEW CAMERA!
- "DUSTLESS" NEGATIVE CARRIERS.
- LENSES INTERCHANGEABLE.
- PRECISION MACHINED.



Wall Bracket for Extreme Rigidity for all Solars



Precision Pre-tested Condenser System



Studio Camera Back for 4x5 and 8x7 Enlargers



Dustless Type Carriers—18 sizes from Robot to 4"x6"



New Light Equalizer for all Solar Models



Cool Self Ventiliating Lamphouse

## SOLAR ENLARGERS

"The Proof Is In The Print"

See the Solar Line at your Dealer or write for full details giving Dealer's Name

**Burke & James, Inc.**

FINE PHOTOGRAPHIC EQUIPMENT FOR OVER 53 YEARS  
321 S. Wabash Ave., Chicago 4, Ill., U.S.A.

# PRINT MAGIC

**Gevaert**

**Gevaluxe Velours**—Beautiful papers for those who demand the finest. Unique in surface and tonal qualities.

**Artex**—Interesting surface textures distinguish this exquisite chloro-bromide enlarging paper.

**Tonex**—GEVAERT scores again with this chloro-bromide paper which gives warm black to reddish tones by varying development.

Ask Your  
GEVAERT Dealer,  
or Write  
for Literature

THE **GEVAERT COMPANY** OF AMERICA, INC.

423 WEST 55TH STREET, NEW YORK 19, N. Y.

IN CANADA: Gevaert (Canada) Ltd., Toronto, Ont.



# PHOTOMART...

**NO ENLARGER AT ANY PRICE  
WILL MAKE BETTER PRINTS**

**FOTOLARGER**

Write for **FREE Literature**

MODEL 100D  
35MM TO  
4 x 5  
**\$4.50**  
TAX

MODEL D  
35MM TO  
2 1/4 x 3 1/4  
**\$4.50**  
TAX

TESTRITE INST. CO., INC.  
NEW YORK 1, N. Y.

**FLASH BULBS**

**DISCOUNT**  
(CASE LOTS)  
Ship Prepaid

**25%**

GENERAL ELECTRIC and SYLVANIA

#S.M.-S.F. (120 bulbs)..... **\$14.80**  
#5 or 25 (120 bulbs)..... **13.74**  
#6-11-0-40 (120 bulbs)..... **15.86**

No C.O.D.—We reserve right to limit quantities

**COLUMBUS PHOTO SUPPLY CORP.**  
1949 BROADWAY NEW YORK 23, N. Y.

**NO OTHER TRIPOD WITH ELEVATING  
ACTION PRICED SO LOW**

Write for **FREE Literature**

LIGHTWEIGHT Aluminum  
with New  
Single Lock Panhead.

2 section  
**\$16.95**  
plus tax

3 section  
**\$19.95**  
plus tax

TESTRITE INST. CO., INC.  
NEW YORK 1, N. Y.

**Finest Quality Ansco  
COLOR PRINTS**

	Dup.
2 1/4 x 3 1/4.....	\$0.50
4 x 5.....	\$0.40
5 x 7.....	1.00
8 x 10.....	1.75
	3.50

**EKTACHROME AND ANSCO  
COLOR PROCESSING**

EKTACHROME	ANSKO COLOR
120 & 620 Rolls.....	(35MM 20 Exp. Mtd.)
2 1/4 x 3 1/4.....	1.00
4 x 5.....	.35
5 x 7.....	.45
8 x 10.....	.50
	.75

Include return postage on all orders.

**CUSTOMCRAFT**  
PROFESSIONAL PHOTOGRAPHIC SERVICES  
Dept. MP P.O. Box 6618 WASH. 9, D. C.

**If you own one  
of these cameras.....**

Argus C2 or C3,  
Argus 21, Leica,  
Contax or  
similar camera

**You can take pictures  
like THIS!**

**SHULL SPEED-O-COPY**

Ready to focus

Ready to photograph

Simple, quick, accurate, Speed-O-Copy adds positive, critical  
groundglass focusing to your 35mm camera.

See your dealer or write for illustrated folder to Dept. MP11

**SHULL-MEYER CO.** 8681 Melrose Ave., Hollywood 46, Calif

**DARKROOM VENTILATORS**

**SINGLE UNIT.....\$13.50**  
(Cap. 85-100 cu. ft. per Min.)

**DOUBLE UNIT.....\$19.95**  
(Cap. 170-200 cu. ft. per Min.)

Slightly higher in the West

At Your Dealers or Write To

**ELKAY PHOTO PRODUCTS, INC.**  
287 Washington St. Newark 2, N. J.

**LENS GUARDS**

A Protection From Sun Rain Dust

15 sizes to fit all cameras including  
double lens reflex cameras

Price 15¢ to \$1.00  
at your local camera store

Take no substitute...

Lens Guards are made of  
lifetime NEOPRENE rubber

**SCHOEN PRODUCTS**  
16029 S. FIGUEROA ST., GARDENA, CALIF.

**"BETTER PICTURES"**  
SINCE 1932  
EXPERT FILM PROCESSING and VAPORATING  
Quality Mail Order PHOTO FINISHERS

**35mm --- \$1.80**

35mm ROLLS developed, vaporated, individually enlarged—  
3 1/4 x 4 1/4—\$1.80. 20 exposure rolls—\$1.10. Extra enlarge-  
ments 3 1/4 x 4 1/4—6¢ each. No. 127 split candid rolls—  
10 exposures—enlarged to 3 1/4 x 4 1/4—85¢. No. 127 and 120,  
8 exp. rolls enlarged to 3 1/4 x 4 1/4—60¢. No. 120 or 620, 12  
exp. rolls enlarged to 3 1/4 x 4 1/4—75¢. No. 120 or 620, 10  
exp. rolls enlarged to 3 1/4 x 4 1/4—85¢. Extra enlargements—6¢  
each. Postage prepaid in U.S.A. We will bring you mailer  
and complete price list.

We fine-grain all film and individually enlarge each  
frame. Quality work—prompt service. Send roll  
and money today.

**BETTER PICTURES**  
2523 Lawrence Ave., Dept. M, Chicago 25, Illinois

**LEARN THE SECRETS OF FINE  
POSING**

**WM. MORTENSEN**  
Shows you how to obtain  
that extra grace and  
symmetry so necessary  
for beautiful pictures.

Covers all sorts of pic-  
tures, portraits or full  
figure, clothed or nude.

268 pictures of beautiful  
models assure the most  
perfect understanding.

Only \$5.50 Send For **FREE Book Catalog**

**Camera Craft Pub. Co.**  
95-M Minna St., San Francisco 5, California

**35 MM FILM REFILLS**

FRESH FILM! NOT WAR SURPLUS!  
**PLUS-X or SUPERIOR-2**

Frame Numbered in E. K. Metal Cartridge

REFILLS 4 for **\$1.00**

HULK FILM—35 ft. \$2.—Two 35 ft. rolls \$3.50

FREE MODEL RELEASE BLANKS if requested

**HOLLYWOOD NEGATIVE SERVICE**  
Box 789-M - Hollywood 28, Calif.

**COLOR PRINTS  
IN CHRISTMAS CARDS**

2 1/4 x 3 1/4	3 1/4 x 4 1/4
10 for.....\$ 3.00	10 for.....\$ 5.50
25 for.....6.75	25 for.....12.50
50 for.....12.50	50 for.....22.50

From One Transparency

**WALLET SIZE PRINTS 25¢**

3 1/4 x 4 1/4.....50¢	4 x 5.....75¢	2 1/4 x 3 1/4
5 x 7.....90¢	8 x 10.....\$2.00	

**COLOR PROCESSING**  
35mm—20 exp. mtd. Roll \$1.00  
Ansco-Ektachrome  
120-620, Roll \$1.00

**COLOR SLIDE  
DUPLICATING**  
Ea. 25¢ Min. Order  
\$1.00. No C.O.D.

**Premier Color Co.**  
P. O. Box 8626  
Cole Branch • Los Angeles 46, California

**LIGHTS  
OUT!  
HERE  
WE GO!**

**35mm COLOR TITLES**  
**\$1.50** set of  
**FOUR**

1TB. Here We Go!  
2TB. Wait'll see next.  
3TB. Intermission.  
4TB. This is the End.  
Spec. Xmas Carol Slides

**FREE LIST!**

"Tex & Belle" Series  
See your dealer or write direct. Sorry, no C.O.D.'s.

**TITLE SLIDES, 1440 Broadway, N. Y. 18, N. Y.**

**Model Release Forms**  
PROTECTS YOU FROM LEGAL TROUBLE **25¢**  
for a pad of 25  
Limit 4 pads to each.  
No stamps, please

Modern Photography, 251 4th Ave., N. Y., N. Y.

**America's Original 35MM Viewer**  
At better camera stores

For 35MM,  
16MM, 8MM Color  
Slides and strip film

**\$3.50**

Planolet spiral focus  
Greater magnification

Order by mail  
if not available  
in your city. We  
pay postage.

**Chromat-O-Scope**  
426 S. Spring St., Los Angeles 13, Calif.

**LEARN  
PHOTO  
NEGATIVE  
Retouching**

**COMPLETE HOME STUDY COURSE**  
Paper Practice Negatives included.  
A small additional fee for Per-  
sonal Examination and Advice.

Satisfaction Guar-  
anteed or money refunded  
if returned in good  
condition, in 7 days.  
Send for Yours Today!

**\$195**

**DE GORE STUDIOS**  
Dept. X-C, 164 N. State St.  
Chicago 1, Ill.

**FLASHBULBS CAN EXPLODE!!**  
PLAY SAFE! USE A BROOKS FLASHIELD

on your flash reflector. Standard model with diffuser,  
\$2.25. BLUE FILTER to fit standard model for color  
work, 50¢. JUNIOR FLASHIELD, \$1.50. Buy from  
your dealer. Send penny postcard for literature.

**BROOKS MANUFACTURING COMPANY**  
15144 Greenheck Cincinnati 24, Ohio

**The World's Masterpiece!**  
Nearly 200 pages of the  
world's outstanding photo-  
graphs for the year, printed  
on art paper, heavily bound,  
gold lettered, and offered now  
for the first time to our read-  
ers. 1950 Edition was com-  
pletely sold out. Delivered to  
you, postpaid, order now to  
avoid later disap-  
pointment. Price:  
add 3% sales tax for N.Y.C.  
deliv.

**Modern Photography Book Store**  
251 4th Ave., New York, N. Y.



# PHOTOMART...



## New Low Prices COLOR PRINTS 20¢

2 1/4 x 3 1/4 ... 25¢ (any ten 20¢ ea.)  
square 120-620 film will be  
made 2 1/4 x 2 1/4  
3x4 ..... 40¢ 5x7 ..... \$1.25  
4x5 ..... 40¢ 8x10 ..... \$2.25  
24 hr. Film Developing \$1.00  
Ansco or Ektachrome Sizes 35mm (in Slide Mounts)  
B2 or 120, PB20 or 620

### DUPLICATING

35 mm Color Slide Duplicating at 20¢ per slide  
Write our technical department concerning your  
problems on any reduction or enlargement from or  
to a transparent color positive. Quality Guaranteed  
Minimum Order \$1.00

### Washington Color Photo

P.O. Box 1605 Washington 13, D. C.



## 'PIN-UPS'

By BERNARD of HOLLYWOOD

JUST OFF THE PRESS!

A Portfolio of

BREATH-taking BEAUTIES

Bernard's money-making work shop  
secrets revealed for the first time

POPULAR EDITION \$1.25

68 large (11 x 14 in.) pages

GIANT DE LUXE EDITION

132 pages with plastic binding \$3.00

Send 25¢ for Sample Photos

and Illustrated Literature

A MUST FOR EVERY PHOTO FAN

ORDER YOUR COPY TODAY FROM

BERNARD OF HOLLYWOOD

Box 201 M

Beverly Hills, Calif.

## Leica Owners

JEN-FLASH  
CAPACITOR UNIT  
The first and favorite  
B-C flash unit preferred by  
professionals.

- All metal—no wires, cables
- Batteries last 2 years.
- You install it —

we guarantee it.

Write for booklet MF  
JEN PRODUCTS SALES CO.

**\$35.00**

419 W. 42 St., N.Y. 18, N.Y.

## SELL ON CONSIGNMENT 15% WESTEN'S 15%

Sell your equipment at  
HIGHEST RETAIL MARKET PRICES

★ Send on consignment. Name your price.

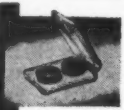
Our commission 15% when sold

OR

★ Send for appraisal. We buy for cash.

Write today

**westen's**  
800 STATE STREET  
TELEPHONE 2-5181 SANTA BARBARA, CALIFORNIA



## Tiffen MATCHED FILTERS for STEREO REALIST CAMERA

A perfectly matched pair of  
filters designed to fit the  
Stereo Realist F2.8 and F3.5  
lenses. Will remain on camera when case is  
closed. Packaged in attractive clear plastic  
hinged case.

Available in Coated Filters only

Type A #85, Blue #80, #81C-Flash, Skylight 1-A

\$5.95

Tiffen Adapter Rings, Lens Shades, Filters

No Camera Made That We Cannot Fit.

Available from your dealer, or write.

**Tiffen MANUFACTURING CORPORATION**  
71 Beekman St. • New York 38, N. Y.

## P&J COLOR PRINTS

**8x10- \$1.50**  
From Any Size Transparency  
COLOR PRINTS IN XMAS FOLDERS

From One Transparency

2 1/4 x 3 1/4 .25c ea. 2 1/4 x 3 1/4 .25c ea. 3 1/4 x 4 1/2 .25c ea.

12 for \$3.25 12 for \$6.00 24 for \$11.25

4x5 . . . . .75c ea. 48 for \$11.50 48 for \$21.50

5x7 . . . \$1.00 ea. 100 for \$22.00 100 for \$40.00

Color Film Processing 20 exp. mtd.

or 120-620 ROLL \$1.00

Minimum Order \$2.00, No C. O. D.

**P & J COLOR PRINTS**

P.O. BOX 5575 • COLE BRANCH • LOS ANGELES

## NEW FOCUSING EXTENSION

HOOD  
KILLS  
GROUND  
GLASS  
GLARE!



Designed for:  
Cineflex, Rolleiflex  
Kodak Reflex I & II  
Rolleiflex I, II, III  
Ansco Reflex  
Argoflex  
Uniflex I & II  
Kine Exakta II  
and others

**\$1.50**  
sent  
Postpaid  
Satisfaction  
Guaranteed

Focus faster!  
Get sharper  
pictures! Ex-  
tension Hood  
eliminates con-  
fusing, blind  
spots on  
ground glass,  
improves com-  
position. Folds  
flat.

**VERNON PHOTO**  
Mt. Vernon, N. Y.

## PHOTO MARKET GUIDE

Over 600 names and addresses of purchasers of  
saleable pictures with their specific requirements,  
prices paid, and other details are alone worth the  
price of the new **UNIVERSAL PHOTO ALMANAC**.  
This, plus formulae, data, articles, all makes the  
new 1951 edition photography's best buy. Avail-  
able from Book Dept., **MODERN PHOTOGRAPHY**,  
251 Fourth Ave., New York 10, N. Y., at \$1.75 the  
copy.

**PICTAR \$1.00**  
THE QUALITY SLIDE  
VIEWER  
Brilliant, Sturdy  
Order Several! Dealer Out? Send \$1.00 each to  
For Gifts **PICTAR** Department 5 Iowa

## NOW 20 EXPOSURE RELOADED CARTRIDGES 25¢

### SUPER XX PLUS X

20 EXP. .... 25¢ Ea. 36 EXP. .... 40¢ Ea.

Bulk \$4.25 per 100 ft. — \$2.25 per 50 ft.

### ANSCO COLOR RELOADS

20 EXP. Daylight (A.S.A. 12) .... \$1.25 Ea.

Safety film. Not motion picture stock.  
Fresh, clean film which you can depend on to get  
good pictures. We do NOT sell War Surplus or  
"bargain priced" outdated stock. Quality Guar-  
anteed. Minimum order \$1.00. Please include 10¢ extra  
per order to cover postage and packing.

**EASTERN PHOTO LABS, Dept. "B"**  
1405 N. Charles St. Baltimore 1, Md.

## GUARANTEED FRESH DATED SAFETY FILM

35 mm Ansco Color Reloads Daylight Type 235

20 exp. roll ..... \$1.05 5 rolls ..... \$4.85

35 mm Ansco Color Reload Tungsten Type 234

20 exp. roll ..... \$1.25 5 rolls ..... \$5.75

### ARROW CAMERA EXCHANGE

464B EAST 96 ST. BROOKLYN 12, N. Y.

## 35 MM DEVELOPING

INDIVIDUAL ATTENTION GIVEN EACH NEGATIVE

No mass production meth-  
ods. Film fine grain dev.  
and vaporized to prevent  
scratching. 24 hr. service.  
Highest quality developing.

**36 FULL SIZE 3 1/4 x 4 1/4 \$1.50**

ENLARGEMENTS! We have fresh film

8-4X5 BEAUTIFUL ENLARGEMENTS FROM  
8 EXPOSURE ROLL, 50¢ OR 8 PRINTS \$3.00

### UNIVERSAL PHOTO SERVICE

LaCrosse 22, Wisconsin

## 8mm and 16mm DUPLICATES

16mm REDUCED to 8mm • 8mm ENLARGED to 16mm

COLOR or BLACK and WHITE

8mm ANIMATED TITLES 16mm

TITLES MADE TO ORDER

FREE SAMPLE TITLE Give Dealers Name

**U.S. PHOTOGRAPHIC EQUIPMENT CORP.**

442 ROGERS AVENUE • BROOKLYN 25, N. Y.

## Shull COPY-KIT for KINE-EXAKTA

### New Adventures With Your Camera!



Take pictures like this! See your dealer or write for illus-  
trated folder to Dept. MP11

**SHULL-MEYER CO.** 8631 Melrose Ave. Hollywood 46, Calif.

## 8 X 10 COLOR PRINTS

**\$2.00**

All Orders Returned 1st Class

### ANSCO COLOR & EKTACHROME

ROLLS PROCESSED 120, 620, AND

35MM (Mtd.) \$1.00. 35MM DUPLICATES, 20¢ EA.

NO C.O.D.'S—MINIMUM ORDER \$1.00

8-PRICE COLOR PRINTS

2 1/4 x 3 1/4 . . . 30¢ 3 1/4 x 4 1/2 . . . 50¢ 4 x 5 . . . 75¢ 5 x 7 . . . \$1.25

8 x 10 . . . 40¢ 8 x 10 . . . \$2.00

### ACME COLOR PHOTO LAB.

Box 3004-M Linden Hills Station, Minneapolis, Minn.

## Morton 35mm MAGNI-FAR

The MORTON 35mm MAGNI-FAR

telephoto lens. Cuts distance in

half. Comes with viewfinder mask,

hardened on all surfaces, built-in

filter retaining ring. The only lens

recommended by leading camera

manufacturers, and guaranteed to

outperform any other similar tele-

photo. Fully color corrected. Re-

duced from \$49.95 to only \$29.95.

For Kodak 35, Kodak Signet, Argus

(all models), Mercury, Clarus,

Wetli, Retina I, Zeiss Contessa,

etc. Available at your dealer, or

write direct to—

**THE MORTON CO., 84 S. Sixth St., Minneapolis, Minn.**

# PHOTO MART . . .

**Sunset COLOR LAB**

**5x7 COLOR PRINTS 85c ea.**  
(From 35mm only)

Color Prints From Any Size Transparency

2 1/4 x 3 1/4	25c
3 1/4 x 4 1/2	50c
5 x 7	1.00
8 x 10	2.00

**SUNSET COLOR LAB.**  
P.O. BOX 8595 • LOS ANGELES 46, CALIFORNIA

**"Old Time" MAGIC LANTERN SLIDES**

Add "SPICE" and showmanship to your slide programs with these elegantly designed and colored 2x2-inch reproductions of authentic announcement slides: used in the Nickelodeons of yesteryear. Humorous...nostalgic. Genuine Kodachromes in ready mounts to fit all 2x2-inch slide projectors. 12 subjects are now available. Send coupon below. **50c** each postpaid.

**Ladies**  
BEING ANNOYED  
While in the Theatre  
Know now  
Special Officer

Watch for NEW SUBJECTS in this space!

**NICKELODEON COMPANY**  
Please send literature about MAGIC LANTERN SLIDES to:

PRINT NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

**129**

**WAYS TO MAKE MONEY IN PHOTOGRAPHY**

This book is a treasure trove of proven ideas telling you how to make your photography profitable.

**SEND \$1.00 TODAY FOR YOUR COPY**  
**5 DAY MONEY BACK GUARANTEE**

**RALPH L. BARTHOLOMEW**  
BOX 109 DEPT. M11 CRANFORD, N. J.

**SAVE!!! Not War Surplus 35mm FILM** Guaranteed Fresh

BLACK & WHITE	ANSCO COLOR
<b>EASTMAN or DUPONT</b>	#235—Safety—A.S.A. 12
36 Exp. RELOADS, 3 for \$1	20 Exp. RELOADS 3—\$4
27 1/2 Ft. BULK ..... \$1	27 1/2 Ft. BULK ..... \$7.50
100 Ft. BULK ..... \$3.50	100 Ft. BULK ..... \$26.95
ALL PRICES POSTPAID	IN CALIF. ADD SALES TAX

**PACIFIC COAST FILM CO.** 1512 No. Sierra Bonita Hollywood 46, Calif.

**Morton DILATAR**

NEW. The precision Morton Dilatar supplementary wide angle lens for most 35mm. and 2 1/4 x 2 1/4 reflex and 2 1/4 x 3 1/4 cameras. Designed and made in the American Zone of Germany. Six optical elements. No loss of lens speeds. Ideal for Argus, Kodak, Wetzl, Exakta, Kodak Reflex, 2 1/4 x 3 1/4 Graflex, or Tourist and many others. Fully guaranteed, only **\$59.50**.

**THE MORTON CO.**  
84 S. 6th St. Minneapolis

**DEEPSTER**

**TWO FULL-LENGTH DEEP TANKS FOR DEVELOPING 35MM TO 120 ROLL FILM.**

**TANKS STORE DEVELOPER & FIXER OR FOLD UP WHEN EMPTY.** Send only \$7.95 for complete set of two tanks with wall brackets, film clip, and light-tight caps. At your dealer or write:

**GLEN CAMERA PRODUCTS** Box 903 Sea Cliff 2, N. Y.

**Make Your Own PHOTO GREETINGS**

**CHARM and IMPRESS YOUR FRIENDS...**

with personalized Christmas cards. So simple, inexpensive to make with your own snapshot negatives and PHOTO GREETINGS kit.

SET OF 10 ASSORTED XMAS DESIGNS **\$9.95**

SEND CASH, CHECK, M.O. **\$1.15 ea.**

Write for FREE catalog. At your dealer or order direct

**CHEMIPURE LABORATORIES**  
170-06 HILLSIDE AVE. Dept. MB • JAMAICA 3, N. Y.

**TAILORED BIKINI SUITS**

designed especially for art photographers, studios specializing in pin-ups, amateur photographers and models. (Ideal for play in sun or sea)

Bra ties in back, elastic holds briefs snug. Trimmed in white ruffling. Choice of pre-shrunk cotton.

- Eye-Catching Deck-O Cards print
- Red and white Candy-Stripe
- White Polka-Dot on Blue

**\$7.50**

Also available in breath-taking Leopard-Skin Terry Cloth (without ruffling). Send check, M.O. or C.O.D. Add 25c for postage and handling. Specially small, medium or large size.

**GLAMOUR-LIFE**  
724 SO. 29TH BIRMINGHAM, ALA.

**FRESH 35MM ANSCO COLOR FILM**  
Tungsten Type #234—Safety Base

20 exposure reloads in metal cartridges

4 for \$4.00 10 for \$9.50

27 1/2 rolls \$6.75 100' rolls \$21.50

IMMEDIATE DELIVERY POSTPAID—NO C.O.D.'S

**PHOTO MAIL ORDER SPECIALISTS**  
BOX 2461 HOLLYWOOD 28, CALIF.

**MALE PHYSIQUE STEREO COLOR SLIDES**

7 stereo-Realist color slides \$4. (postage 10c or airmail 18c extra)

**35mm MALE FIGURE COLOR SLIDES**

General assortment

6 for \$3.00 12 for \$5.00 (postage 10c or airmail 18c extra)

**BRUCE OF LOS ANGELES**  
BOX 9202 STATION LOS ANGELES 5, CALIF.

**35mm. POSITIVE PROJECTION SLIDES**

from ANY size negative or photo Individually Exposed By Photo-Cell on Safety Film

**5¢** per frame from complete 35mm roll. 10c min. from neg. larger than 35mm from photos 40c, min. or strip

FREE MAILER

**NATIONAL PHOTO LABORATORIES**  
NEW HYDE PARK 63, N. Y.

**PHYSIQUE PHOTOS**

A dramatic new selection of the most handsome athletes in natural poses. The Album of 10 glossy originals—**\$2.00.** (Series B)

**LEE HARLEE**  
P O BOX 111 ATLANTA 1, GEORGIA

**Colorama COLOR PRINTS**

**10% XMAS DISCOUNT**

12 or More Color Prints from one transparency. Offer Expires Dec. 31.

2 1/4 x 3 1/4	25c	4x5	75c
3 1/4 x 4 1/2	50c	8x10	1.00

Min. Order 1.00 NO C.O.D.

**COLORAMA COLOR PRINTS**  
P.O. BOX 2407-C • Hollywood 28, Calif.

**COLOR PRINTS**  
From Your Transparencies

Electronically controlled for superb results. 3-day service and satisfaction guaranteed. Prints from any size transparency.

**25c**

**ANSCO COLOR KODACHROME EKTACHROME**

4 x 5	50c
5 x 7	\$1
8 x 10	\$2

**2 1/4 x 3 1/4** Min. order \$1. No C.O.D.'s

PROCESSING: ANSCO & EKTACHROME Roll Film 24 hours—120-620, 35mm mid. . . Only 90c roll

**COLORFAX LABORATORIES**  
Dept. M-111, Box 3521, Georgetown Sta., Wash. 7, D.C.

**PORTER FILM BINDERS**

**FREE** Sample On Request

SELF-SEALING—NO WATER—NO HEAT—FILM PROTECTION

**2x2** For 35mm D.P., 35mm S.P., 8mm, Robot, 16mm D.P. and S.F. Each size packed 50 per box @ \$1.75. If with acetate protectors \$2.50

**2 1/4 x 2 1/4** For 2 1/4 x 2 1/4, 2 1/4 x 1 1/8, 35mm D.P. and Bantam size. Each size packed 50 per box @ \$2.50. If with acetate protectors \$3.45

**3 1/4 x 4** For 2 1/4 x 3 1/4, 2 1/4 x 2 1/4 and 2 1/4 x 1 1/8 either horizontal or vertical, each size packed 24 per box @ \$1.75 or if with acetate protectors \$2.50

**STEREO** 35mm suit camera exposures 24 per box @ \$1.50 or if with acetate protectors \$2.00

Your Dealer Should Stock—If Not, Order Direct

**PORTER MFG. & SUPPLY CO.**  
2836 Sunset Blvd., Dept. M-11 Los Angeles 26, Calif.

**FREE** REFERENCE AND GUIDE BOOK

Get This Beautiful 28-page idea and guide book, by George Boardman, famous advertising and illustrative photographer. Tells advantages of cut film in shooting, developing, enlarging, retouching, color photography, etc.—18 different subjects. Fully illustrated with how-to-do-it photos and charts. Previously sold for 20c each. Now offered FREE for limited time. Send for your copy today.

**FIDELITY MFG. CO.**  
Dept. 3-A 5147 W. Jefferson Los Angeles 16, California

**Clear, sharp photos! yours with HUGO MEYER**

**CAM-COUPLED RANGE FINDER**

Tailored to fit your lens for absolute accuracy

At your dealer now

**MEYER-OPTICRAFT, INC.**  
39 West 60 St., New York 23, N. Y.

**8MM-16MM SILENT**

**MOVIES IN COLOR!**

NATIONAL PARKS TRAVELS • WESTERN • ATOM BOMB WAR THRILLS • HISTORICAL SITES • NOVELTIES

Big 105 Subject Catalog . . . 3¢ in stamps

Kodachrome "WAIKIKI" sample \$1 (Specify size)

• NO C.O.D.'S • NO FOREIGN SHIPMENTS •

**WORLD IN COLOR PRODUCTIONS • ELMI, N.Y.**

**BUILT-IN FLASH SYNCH**

- Genuine A.S.A. parts
- All work guaranteed
- Write for free estimate

**ONLY \$11.95** most cameras

**the town fotoshop**  
8 E. Prospect Ave., Mt. Vernon, N. Y.

# PHOTO MART

## KODAK EQUIPMENT\* SPECIALS

Kodak Medallist II, w/case.....\$169.87  
Kodak Monitor 616, w/case, Mendelsohn  
Flash Gun, Filter..... 67.50  
Kodak Vigilant f4.5 Kodamatic Shutter with  
Case ..... 47.87  
16mm Cine Kodak Model E, f3.5..... 27.87  
Kodak 16mm Magazine, f1.9 with Wide Angle  
f2.5 lens and telephoto and case..... 207.87

\*Like New—One Year Guarantee.  
Send for your FREE copy of our  
new BARGAIN CATALOG  
Get our prices on your photo-  
graphic needs before you buy. WE  
WILL SAVE YOU PLENTY.

**Friar Camera Exchange**  
140 Liberty St., N. Y. 6 Dept. M-11 CO. 7-5172

## 8mm 16mm MOVIE FILM

### FREE PROCESSING 24 HOUR SERVICE

Weston 32, Panchromatic. Fresh, new stock,  
guaranteed tops in quality. Automatic precision  
machine processed—and returned in 24 hours.  
You get most for your money from Radiant.

SIZE	EACH	LOTS OF 6	LOTS OF 12
8mm, 25 Ft. 8-8	\$1.35	\$1.25	\$1.15
16mm, 50 Ft. Mag.	2.50	2.25	2.00
16mm, 100 Ft. Roll	2.95	2.75	2.50

Please add postage  
100% satisfaction guaranteed or your money back.  
Prompt mail order service.

RADIANT CINE LABS, Box 720-E, Chicago 90, Ill.

## NOW! ECONOMICAL COLOR PRINTS

### IN BEAUTIFUL XMAS FOLDERS

AT PRICES YOU CAN AFFORD

12 WALLET SIZE FOR ONLY \$2.00

25 for \$3.75	50 for \$7.00	100 for \$13.00
2 1/2 x 3 1/2	3 1/2 x 4 1/2	
12 for \$ 3.25	12 for \$ 8.00	
25 for \$ 6.00	25 for \$11.00	
50 for \$11.50	50 for \$21.00	
100 for \$22.00	100 for \$40.00	

All Prints from One Transparency

## CANYON COLOR COMPANY

P.O. Box 2036, Wilshire La Brea Sta. Los Angeles 36

**MALE PHOTOS for  
Artists & Sculptors.**  
DeLuxe Glossy originals.  
10—8x10.....\$5.00; 5.....\$3.00  
Sample.....\$1.00  
18—4x6.....\$3.00; 10.....\$2.00  
Three samples.....\$1.00  
Ill. catalogue with each order.  
Dr. Frank J. Thompson  
919 N. 4th, Manhattan 2, Kan.

## NOW! See Your Black and White Movies in Dazzling COLOR!

Amazing new optical conversion system projects black  
& white films in thrilling color! Kit comes ready to  
attach to any standard projector—nothing else need-  
ed. Simple, effective. Rush \$2.00 postpaid.

"THE MOVIE KING"

2537 Woodward Ave. Detroit 1, Michigan

**16mm MOTION PICTURE FILM**  
330 100 D.I. ortho ASA dev 16  
Processing included Postpaid  
CATALOG FREE ON REQUEST  
FISCHER PHOTOGRAPHIC LABORATORIES  
1321 N. MIDDLE AVENUE CHICAGO 29

**Morton SOUNDMASTER**  
Long-awaited Morton Sound-  
master, single system 16mm  
sound-on-film camera. 3-lens  
turret front, 200' magazine,  
amplifier, headset, mike,  
matching viewfinder, batteries.  
Without lens, \$670.00. With  
1" f2.3 lens \$884.72.  
Available at your dealer, or  
write direct to  
**THE MORTON CO.**  
84 S. 6th St., Minneapolis

## COLOR FILM PROCESSING 4" x 5" - 50c

20 Exp. 35mm	2 1/2 x 3 1/2	25c
Mounted, Roll.....\$1.00	3 1/2 x 4 1/2	45c
Anso, Ektachrome	5x7	1.00
120 620, Roll.....\$1.00	8x10	2.00
Slide Duplicating 25c ea.	Minimum Order \$1.50	

No C.O.D.

## CANYON COLOR COMPANY

P.O. Box 2036, Wilshire La Brea Sta., Los Angeles 36

## Finer FOTO FINISHING

PER ROLL
8 x 10.....35
12 x 10.....50
16 x 10.....70
3 1/2 x 5"

Department A-11 Post Office Box 13307  
West Los Angeles Station • Los Angeles 25, California

# Classified Ads...

Classified Want Ads may be inserted in MODERN PHOTOGRAPHY by any reliable individual, camera dealer, or specialty house  
Terms: 35c a word. Each word, including each item in the address, counts as one word. Send cash with order. 5% discount for  
6 consecutive insertions. Forms close on the 1st of each month.

## cameras, equipment for sale

**DISCRIMINATING AMATEURS ONLY.**  
after you have tried everyone else, prescribe com-  
pletely your requirements for super-fine lenses and  
cameras.

Not capitalizing on confusion! Principally serv-  
ing the experts, Jay offers prompt, personal,  
and understanding service to you who desire  
superfine equipment and appreciate extra effort  
plus square dealing. No postcards!  
JAY REED, CHROMOPTICS, 1012 Rush near  
Oak, Chicago 11, Illinois.

**GERMAN CAMERAS, Lenses, Microscopes**—  
Bought, Sold, Traded by Specialist. CHROMOP-  
TICS, 1012 Rush Street near Oak, Chicago 11, Ill.

**FILM MAILED TO REMOTE PLACES**—  
Polaroid, Minox, Steky, Anscoolor, Ansco Film-  
packs-Rolls, Kodachrome 35-16-8mm—postpaid on  
quantity orders. CHROMOPTICS, 1012 Rush,  
Chicago 11.

**M-X ROLLEIFLEXES, M-X RETINAS IIa,**  
**VERASCOPIES, POLAROIDs**, and other latest  
brand new cameras with top trade-ins on your  
present equipment; telephotos a specialty; used  
equipment badly needed. CHROMOPTICS, 1012  
Rush, Chicago 11.

Professionals, your discount cards are good  
here, Altman's, 64 E. Monroe, Chicago 3, Ill.

Foton, T22 Cooke, Spotless, \$350.00. Altman's,  
64 E. Monroe, Chicago 3, Ill.

Foton telephoto 100mm F2.5 Cooke and Foton  
auxiliary viewfinder, spotless, both \$325.00, Alt-  
man's, 64 E. Monroe, Chicago 3, Ill.

Ektra, F1.9 Ektar, spotless, \$265.00, Altman's,  
64 E. Monroe, Chicago 3, Ill.

Ektra telephoto and wide angle lenses, prices on  
request, Altman's, 64 E. Monroe, Chicago 3, Ill.

Ikoflex III, F2.8 Tessar, case, like new, \$175.00,  
Altman's, 64 E. Monroe, Chicago 3, Ill.

Nikon camera and Nikkor lenses in stock, sur-  
prisingly wonderful, Altman's, 64 E. Monroe,  
Chicago 3, Ill.

4x5 Linhof Technica, B & L Protar triple con-  
vertible, almost new, \$165.00, Altman's, 64 E.  
Monroe, Chicago 3, Ill.

Tenax II, f2 Sonnar, almost new, \$100.00, Alt-  
man's, 64 E. Monroe, Chicago 3, Ill.

Contax II, Contax II-a, Contax III, we're load-  
ed, Altman's, 64 E. Monroe, Chicago 3, Ill.

Robot II, f2.8 Tessar, like new, \$70.00, Alt-  
man's, 64 E. Monroe, Chicago 3, Ill.

4x5 Crown Graphic, f4.7 Ektar, rangefinder,  
flash, accessories, spotless, \$185.00, Altman's, 64  
E. Monroe, Chicago 3, Ill.

Speed Graphics, new, used, all kinds, trades in-  
vited, Altman's, 64 E. Monroe, Chicago 3, Ill.

Lenses for Leica: Summarons, Summitars,  
Summarits, Summarexs, Elmars, Hektors, Tham-  
bars, Nikkors, Serenars, Steinheils, Angenieux,  
all kinds, Altman's, 64 E. Monroe, Chicago 3, Ill.

Magnar 4x for Rolleiflex, case, mask, complete,  
spotless \$135.00, Altman's, 64 E. Monroe, Chicago  
3, Ill.

Automatic Rolleiflexes, full sync, "X" sync, no  
sync, new, used, good, bad, all kinds, Altman's,  
64 E. Monroe, Chicago 3, Ill.

Contaflex, F2 Sonnar, spotless, \$165.00, Alt-  
man's, 64 E. Monroe, Chicago 3, Ill.

KODAK's new full sync, automatic cocking,  
Retina II-a in stock, what a beauty, Altman's, 64  
E. Monroe, Chicago 3, Ill.

Stereo Realist, spotless, \$125.00, Altman's, 64  
E. Monroe, Chicago 3, Ill.

Kine-Exacta V's all lenses, normal, telephoto,  
wide angle, we're loaded, Altman's, 64 E. Monroe,  
Chicago 3, Ill.

Leicas, we've got them up to our necks, one or  
a dozen, we'll supply you, Altman's, 64 E. Mon-  
roe, Chicago 3, Ill.

SHIP your camera NOW. Highest prices. Cash  
air-offered immediately. Cameras returned prepaid  
if offer unacceptable. Feil's Camera Exchange,  
Dept. 12, 553 So. Main Street, Los Angeles, Calif.

3 1/4 x 4 1/4 R. B. Graflex "D", 16.5cm F3.5 Zeiss  
Tessar, spotless, \$125.00, Altman's, 64 E. Mon-  
roe, Chicago 3, Ill.

SAVE up to 1/3 on Brand-New Cameras, Movies,  
Accessories. Write for free information and price  
list. CAMERA IMPORTS, Box 2041, Dallas,  
Texas.

**LENS-CLEARANCE:** Contax lenses: 28mm  
Tessar, \$76.00. 35mm f2.8 T-coated Biogon,  
\$124.00. 50mm f3.5 Tessar, \$36.50. 50mm f2.8  
Tessar, \$46.50. 50mm f1.5 Sonnar, \$84.50. 85mm  
f2 Sonnar, \$129.50. 135mm f4 T-coated Sonnar,  
\$124.50. Leica lenses, Kine Exacta lenses, largest  
selection! Leitz 50mm f3.5 Elmar, \$32.50. 20mm  
f1.4 Zeiss Biotar, \$34.50. 37.5mm f2.8 Tessar/  
Robot, \$24.50. 50mm f1.5 Kine Plasmart/Leica,  
\$49.50. 50mm f2.8 Xenon, Compur \$29.50. 3" f9  
Zeiss-Goriz Dagor, \$44.00. 4" Kodak Projection,  
16mm, \$16.50. 90mm Angulon, Synch Compur,  
\$44.95. 135mm f3.5 Tessar Compur, \$69.50.  
135mm f4.5 Kodak Anastigmat, Compur, \$36.50.  
150mm f4.5 Hermagis Anastigmat, \$27.50. 150mm  
f4.5 Skopar, Compur, solenoid, \$55.00. 162mm  
f4.5 Wollensak Enlarging, \$37.50. 6 1/2", 8x10  
W. A. Wollensak, Betax, \$36.50. 6 1/2" Zeiss  
Kodak Anastigmat, Compur, solenoid, \$39.50.  
180mm f4.5 Zeiss Tessar, \$45.00. 190mm f3.5  
Zeiss Tessar, barrel, \$49.50. 9 1/2" coated Gorz  
Berlin Dagor, \$96.50. 10" f4.5 Ilex Paragon,  
\$88.50. 12" f4.5 coated Meyer Anastigmat, Betax,  
\$89.50. 20" f5 Zeiss Tessar, aerial shutter,  
\$124.50. All fully guaranteed! American Camera  
Exchange, 210 W. 7th St., Los Angeles 14, Calif.

**CAMERA-CLEARANCE:** Medallist I, f3.5  
coated Ektar, \$87.50. Medallist II, f3.5 coated  
Ektar, \$173.50. Medallist accessory backs, \$29.95.  
Super Ikonta A, latest, \$112.50. Ansco Reflex,  
extra, spotless, \$125.00. Master Reflex, f3.5  
Primotar, \$169.50. Kodak Reflex II coated f3.5,  
\$86.50. Rolleiflex-Rolleicord, Volume traders!  
2 1/4 x 3 1/4 RB Graflex, f4.5 spotless, \$66.50. 4x5  
Super D. Graflex, latest, \$217.50. Speed Graphics,  
Busch—terrific buys from \$68.50. Preset-lens stop  
Kine Exactas, from \$189.50. Contax IIA, T-  
coated f2 Sonnar, \$286.50. Contax S, f2 T-coated  
Biotar, \$266.50. Contax II, f1.5 Sonnar, \$172.50.  
Contax III, f1.5 T-coated Sonnar, \$249.50. Ektra  
camera, f1.9 coated Ektar, \$246.50. 90mm Ektar,  
\$100.00. 35mm Ektar, \$100.00. Leica IIIc f2 coated  
Summitar, \$289.50. Leica IIIc f3.5 coated Elmar,  
\$165.00. Leica IIIa, f3.5 coated Elmar, \$128.50.  
Leica II, f3.5 Elmar, \$89.50. Leitz 200mm Telyt,  
Reflex-Housing, spotless, \$295.00. Leitz Focomat  
enlarger, Varob lens, \$89.50. Kodak 35, coupled  
rangefinder, f3.5, \$37.50 to \$56.50. Argus C3  
complete, \$42.50. All equipment fully guaranteed.  
American Camera Exchange, 210 W. 7th St., Los  
Angeles 14, Calif.



**FREE** Photographic Bargain Book packed with hundreds of sensational values in still and movie cameras, lenses and latest accessories. Super savings for you in new and used equipment. Liberal trade-in allowances, too, on your own equipment. Write now for your free copy to Central Camera Company, Dept. 5M, 230 S. Wabash Ave., Chicago 4, Ill. (Photographic Headquarters Since 1899.)

**BRAND-NEW LEICA IIIc, f/2 Summar.** List Price, \$350.00. Your Price \$284.75. Many others. Write for List. CAMERA IMPORTS, Box 2041, Dallas, Texas.

**AUTOMATIC NURSERY CAMERA** complete with flash to photograph day-old infants in nursery. For details write, Box 7214, Pittsburgh 13, Pa.

Kine Exakta V, f3.5 CZT, case, never used, \$148. Free Catalog, 1001 bargains. DEALERS MART, 11 Willard Ave., Mt. Vernon, N. Y.

**KODACHROME SAVINGS!** (Fresh) 8mm, 6 for \$18.90. 8mm Mag., 6 for \$23.90. 16mm, 3 for \$26.98. 16mm Mag., 3 for \$18.25. 35mm (20 exp), 6 for \$17.52. 35mm (36 exp), 3 for \$14.07. 828, 10 for \$16. Free catalog, 1001 bargains. DEALERS MART, 11 Willard Ave., Mt. Vernon, N. Y.

**SOLENOID.** Trippers for all shutters. Made originally for "King Sol" Brand new! Model S-G \$6.50 (list \$14.00); model K, \$4.50 (list \$9.50) also synchronizing cords for all type cameras \$1.50 each (reg \$2.25 & up) Epco Products, Inc., 2500 Atlantic Avenue, Brooklyn, N. Y.

Cameras, Lenses, Projectors bought, sold, traded—get our prices first. Aljan Camera Co., 149 Church St., N. Y. C., N. Y.

**DON'T BUY** until you get our Special Low Price on any Still or Movie Equipment. Just send postcard for lowest price on any item you want. Imperial Enterprise, Inc., 34 Park Row, New York 38, N. Y.

Gary Camera, 619 Washington, Gary, Indiana. May have what you want, visit or write us.

**PORTLAND** Laboratories Electronic Color Camera, with all accessories incl. stand. Like new. \$800. Ballantine, 707 Sheridan Ave., Columbus, Ohio.

## wanted to buy

**CASH AIRMAIL**, for Bantam Special, Contax, Contaflex, Ektra, Foton, Leica, Medalist II, Kine-Exaktas, Retinas, Rolleiflex, Speed Graphics, Stereo Realist, Super Ikontas, send in, or write for offer, immediate reply, Altman's, 64 E. Monroe, Chicago 3, Ill.

**CASH AIRMAIL**, for clean Speed Graphic outfits, Altman's, 64 E. Monroe, Chicago 3, Ill.

**ALTMAN** pays more, bickers less, replies immediately, Altman's, 64 E. Monroe, Chicago 3, Ill.

**MOVIE** cameras wanted, Bolex, B & H, Zeiss Moviekon, Altman's, 64 E. Monroe, Chicago 3, Ill.

**CAMERAS AND EQUIPMENT.** East or West. We pay the best. Cash or trade. Write today. JAMES CAMERA COMPANY, 435 Second, Elyria, Ohio.

**SEND US YOUR CAMERA** today. Will send certified check by air mail immediately. Items held ten days for your approval of our price. Free estimates for photo equipment. Highest prices in the U. S. Reitman Camera Exchange, 1900 E. 9th Street, Cleveland 14, Ohio.

**URGENTLY NEEDED:** Leica, Contax, Rolleiflex, Rolfilm Reflex, Movie Cameras, Projectors. Ace Camera Exchange, 136 E. 58th St., New York 22, N. Y.

**IMMEDIATE** Airmail Payments for precision cameras, lenses, all types; Specialists in German equipment: Jay Reed, Chromoptics, 1012 Rush near Oak, Chicago 11, Ill.

**FOTON, ROBOT, Contax** lenses, Movie Outfit, films, panoram films, Polaroid camera, Krzak, Pawtucket, R. I.

**HIGHEST** Cash: All types fine cameras, Lenses, Equipment. Prompt, courteous service! American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

**BONUS** for: Leicas, Exaktas, Rolleiflex, Rolleicord, Contaflex! American Camera Exchange, 210 W. 7th Street, Los Angeles 14, Calif.

**SHIP** at our expense! Leicas, Lenses, Accessories. Cash air-mailed immediately. American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

**BONUS** for: Ektras, Retina Contessa, Bantam Special, Contax! American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

**BONUS** for: Speed Graphics, Super Ikontas, Stereo Realist, Ikontex, Robot II, Korolle II. American Camera Exchange, 210 W. 7th St., Los Angeles 14, Calif.

## photo supplies

**SEAMLESS BACKGROUND PAPER** 9 ft. x 36 ft. for amateur, professional, club. Twenty popular colors. \$7.50 per roll. AYGOR PRODUCTS, 4629 N. Avers, Chicago 25 D, Ill.

**SLIDE MOUNTS.** Robot, Mercury, standard. Attractive. Assorted apertures. 60 2x2, \$1.00. GEMOUNTS, 5817 Sheridan, Detroit 13, Mich.

## let's trade

We have no trades this month, but should by the next issue or two. Do you have any piece of equipment you would like to trade? Chances are you can get an excellent exchange with another reader. Send us your copy, together with check or money order paying 35 cents for each and every word. If it is received by the end of the month, it will appear in the issue of the second following month.

## oil coloring

**OIL COLORING PHOTOGRAPHS** can be a fascinating hobby or a profitable sideline for those with artistic talent. Learn at home. Easy simplified method. Send for free booklet. National Photo Coloring School, 835 Diversey Parkway, Dept. 2122, Chicago 14, Ill.

**MARIAN PHOTO COLORING STUDIO** 1205 Main, Tupelo, Mississippi. Price Reasonable. Work Guaranteed.

## camera repairs

Foreign cameras: Six years with the inventor of the Contax (Zeiss) assure you 100% repairs on all foreign and domestic cameras. Internal synchronization installed on Contax, Leica, Rollei, Ikonta, etc. Field lenses for Reflex cameras installed. All work guaranteed. Strauss, Photo-Technical Service, 930 "E" Street, N. W., Washington 4, D. C.

**SPECIALISTS** in Foreign and Domestic camera repairs. Lens polishing, re-centering, re-focusing, bellows installed, Rangefinders repaired, sync. Repairs guaranteed up to one year. Chicago Camera Specialists, 17 N. State St., Chicago 2, Illinois.

**CAMERAS REPAIRED AT TRADE PRICES!** Now available to the public. Fully insured and guaranteed. Inquiries invited on your problems. CAMERA REPAIR CORP. of America, Box 635, Church St. Station, NYC 7, N. Y.

**"X" CONTACTS** (Zero Delay) Installed On All Cameras With Compur Shutters and Repair Service For All Photographic Equipment. CENTRAL STATES CAMERA REPAIRS, 3116 E. Douglas, Wichita 8, Kansas.

**LENS MAKING AND REPAIRING OUR SPECIALTY.** Lenses cleaned, repolished, recentered, duplicated, hard coated. Binoculars also repaired. Prompt service. Workmanship absolutely guaranteed. Send lenses or write for estimate. Gould Lens Service, 26M Franklin Avenue, Binghamton, N. Y.

## HAVE YOU SOMETHING YOU'D LIKE TO SELL, BUY, OR EXCHANGE DIRECTLY WITH ANOTHER READER?

You'll be surprised at how fast one of our readers will do business with you! Old cameras, lenses, projectors, or any piece of equipment will find a ready buyer or seller. Ads received by the end of the month will appear in the issue out the second following month. Remittance, at 35c for each and every word, must accompany ad. Send to Miss MacPhail, Modern Photography, 251 Fourth Ave., New York 10, N. Y.

## photo finishing

**AGFACOLOR** 35mm and Movies processed. 35mm \$2.00. Continental Laboratories, Box 44, San Francisco 1, Calif.

**FINEST** quality double white bromide enlargement at dealers prices. 5x7, 25c; 8x10, 30c; 11x14, 60c. Satisfaction guaranteed. Minimum order \$1.00. Foto Portrait Co., 1172-M Ogden Ave., New York City 52.

**NEW NEGATIVE**, two 5x7 enlargements from snapshot, transparency, colorprint. Send name and one dollar. Curiphot, 1187 Jerome Ave., New York 52.

**MATTE FINISH** color prints from your transparency. Ellinwood's, Norwich, N. Y.

**RETOUCHING**, Etching, Dyeing. Q. W. Piper, 2448 N. Artesian Avenue, Chicago 47, Ill.

**PHOTOMURALS.** Any size, 3 feet up. Your own negatives or hundreds of our pictures to choose from. Catalog 25c. Photomammoth Murals, 12048 Vanowen Street, North Hollywood, Calif.

**FINEFOTOS** NEW Surprise Offer—8 exposure roll developed, and one jumbo deckle-edged print from each good negative bound in the famous FINEFOTOS picture book. Also included, coupon good for 5x7 enlargement from your own negative. All for only 39 cents. Send film today! FINEFOTOS, Box 898-MP, Minneapolis, Minnesota.

**WANT BETTER PICTURES?** Fine-grain developing and Mastercraft prints at popular prices. Free 5x7 Enlargement with each roll developed. Write for free booklet, "Facts About Fine Grain" and price list. Dr. Myres Laboratory, Box 4724, Dallas 6, Texas.

**AMATEUR** art photos developed, printed, enlarged. Craftlabs, Box 68 Newlots Station, Brooklyn, N. Y.

**NEW NEGATIVE** from your Valuable picture. Send your picture and \$1.25 for 20 2 1/4 x 3 1/4, double-weight studio finish. NANTISTA PHOTO SERVICE, 503 Curtis Ave., Kankakee, Ill.

**ENLARGEMENTS CUSTOM MADE**, immediate service, B&W or Warmtone, Double-weight Glossy, Semi-Matte, Silk, Matte, Tapestry. 5x7, 25c; 8x10, 40c; 11x14, 80c; 16x20, \$1.75; 20x24, \$3.50; 20x30, \$5.00; 30x40, \$8.50; New Negatives, 50c. Complete service, including Retouching, Hand Oil Coloring, Toning. PHOTO ENLARGING SPECIALISTS, 1476 Seabury Place, New York 60, N. Y.

**CHRISTMAS PERSONALIZED PHOTO GREETING CARDS**, including envelopes, 18, \$1.75; 25, \$2.50; 50, \$4.50; 100, \$8.50. Send negative. From photo, 50c extra. Photo Enlarging Specialists, 1476 Seabury Place, New York 60, N. Y.

**OIL PAINTINGS ON ARTIST CANVAS** made from negative, photograph, transparency. 8x10, \$10.00; 11x14, \$15.00; 16x20, \$25.00. Prices on larger sizes on request. PHOTO ENLARGING SPECIALISTS, 1476 Seabury Place, New York 60, N. Y.

Any Negative **DELUXE** 8x10 enlargement \$1.00. Copy Negative & Print \$1.00. **FAST-RELIABLE.** RECH BROS., 1384-47th Ave., San Francisco, Calif.

**ABSOLUTELY** highest quality professional double weight enlargements at dealers prices. 5x7, 25c; 8x10, 30c; 11x14, 60c; 16x20, \$2.00. No extra charge for cropping or dodging. New negative from your photo 50c; minimum order \$1.00. Foto Portrait Co., 1172-N Ogden Ave., New York City 52.

## business opportunities

**SELL** by MAIL, free details; instructive booklet 25c. Manhattan House, Box 50-A, St. Albans 12, N. Y.

Free book "505 Odd, Successful Businesses." Work home! Expect "Odd"!! Pacific-53B, Ocean-side, Calif.

**COLOR PHOTOGRAPHERS.** Shoot calendar subjects. Write American Calendar Agency, 210 W. 8th, Kansas City 6, Mo.

**BUY** Wholesale—25,000 items. Catalogue 25c. Matthews, 1472-B1 Broadway, New York City.

## movies, movie films

This is it? Unusual entertainment in silent movies 8 & 16mm. Catalog 25c coin. Apex Productions, Box 468, Bridgeport, Conn.

**CARLSBAD CAVERNS:** The Antarctic, Pitcairn Island, others. 3mm-16mm Home Movie Travels. Carlsbad Caverns sample color film \$1.50, specify 8mm, 16mm. Catalogue 5c. "TEX" HELM, Dept. MMCA, Carlsbad, N. M.

16mm **SOUND** Features. \$35.00. Shorts, \$5.00. Bedner, 5300 S. Talman, Chicago 32, Ill.

**GUARANTEED FRESH** 8mm roll, magazine; 16mm roll, magazine movie films. Color, B&W. Free catalog. ESO-S, 47th Holly, Kansas City 2, Missouri.

**KODACHROME** Movies—projection sample \$1.00—SOF rentals, lists 10c; Natural color slides—views, art, glamour—sample 35c. Galloway Films, Box 6953, Washington 20, D. C.

**TWO 4x5 ENLARGEMENTS** and negatives from movieframes or two colorprints. Send same and one dollar. Curiphot, 1187 Jerome Ave., New York 52.

**HUNDREDS** of Subjects! Travels, Comedies, Adventure, Musicals, Etc. Best Movie Headquarters of ALL! Catalogs 15c. Turke Films, Hinsdale 2, Ill.

**FREE MOVIES.** Thousands of subjects. Interesting. Entertaining. Fascinating. New directory—only 50c. NATIONAL CINE, 126 Lexington, New York 16, N. Y.

**MALE ACTION** and posing shots of Mr. America and other perfectly developed men. All close-ups. 50 ft 8mm—\$3.00; 120 ft 16mm—\$6.00. Dr. Frank Thompson, 919 4th, Manhattan, Kansas.

**COLOR CONVERTER:** projects black & white movies in dazzling color. Fits all projectors. \$2.00 postpaid. Movie King, 2537 Woodward Avenue, Detroit 1, Mich.

**EXCHANGE YOUR FILMS!** Catalogue 10c. Glamour sample \$1.00. Exchange, Fitchburg 5, Mass.

**FREE MOVIES.** Thousands of subjects. Interesting. Entertaining. New directory—only 50c. NATIONAL CINE, 126 Lexington, New York 16, N. Y.



UNUSUAL 8-16mm. MOVIES. Full-color projection length sample, \$1.00. Big catalog, 25c (refundable). NATIONAL FILM SUPPLY, Toledo 9-S, Ohio.

FREE CIRCULARS—listing our bulk movie film, chemicals, developing sets and instructions on developing movies. Fromaders, Box 637-G, Davenport, Iowa.

25% DISCOUNT! Cameras—Films—Projectors! Towers, 935 North 40th, Philadelphia, MA, Penna.

ALMOST FREE—with your request for Blackhawk's big 24-page catalog of film bargains—ONE brand new film, postpaid. (We select the title)—100' 16mm. sound, 98c; or 100' 16mm. silent, 59c or 50' 8mm., 39c—as a special get-acquainted offer. Other typical Blackhawk bargains: New 1-reel, 16mm. sound films, \$7.95 (formerly \$17.50); new 1-reel 16mm. silents, \$2.98 (formerly \$8.75); new 1-reel 8mm., \$1.89 (formerly \$5.50)—all first quality prints in original cartons. Used Panoram 100' 16mm. musicals—\$6.89 per dozen. Similar bargains in used features, cartoons, sports, comedies, musicals, travels. Used sound projectors—Ampros, Bell & Howells, Victors—often available low as \$129.95. Bargains in reels, cans, supplies. World's biggest stock 16mm. films—over 100,000 prints. Write today for Blackhawk's free catalog and get-acquainted offer. Blackhawk Films Inc., "Sixteen's Super Market", 1603 Putnam Building, Davenport, Iowa.

FIRST TIME at 4 for \$5! Selected used 100' sound musicals featuring top entertainers. Inspected, individually spooled and boxed. Hundreds of titles to choose from—All One Price! Free new List! New releases at Bargain Prices! Get our Low Prices on Movie or Still Equipment! Free Catalogs. Imperial Enterprise, Inc., 34 Park Row, New York 38, N. Y.

SAVE 50% on Double 8mm or 16mm roll movie film, with 24-hour processing service. Free Circulars. Fromaders, Box 637-G, Davenport, Iowa.

## **schools and instruction**

PHOTOGRAPHY for pleasure or profit. Learn at home. Practical basic training. Long established school. Write for free booklet. American School of Photography, Dept. 2127, 835 Diversey Parkway, Chicago 14, Ill.

## **color slides**

FREE catalog of color slides of the WORLD. 25c each in sets of 8. MARS 143-19 Rockaway, South Ozone Park, N. Y.

WEST-VIEW KODACHROME SLIDES—ON APPROVAL! The finest quality obtainable at lowest prices for slides on Kodachrome film. Join the West-View Color Slide Club and receive regular approval selections—"Tours of the West" you'll be proud to show. Club membership is free. No minimum purchase. Write today for first approval set and free catalog. West-View, Dept. M, 1518 Montana Ave., Santa Monica, Calif.

Miami, Havana, Bahamas Kodachromes \$2.50 per dozen. Free Catalog. JACKSON'S CAMERA STORE, 60 West Flagler Street, Miami, Florida.

COLORSLIDES. Travel, nature, etc. Free list. Sample 30c. Kelly M. Choda, Box 5, Los Alamos, New Mexico.

STEREO REALIST Color Slides Carlshad Caverns. Sample 75c. Catalogue 5c. "TEX" HELM, Dept. MSR, Carlshad, N. M.

FLORIDA, Cuba, Nassau, etc. Eight 35mm color slides, only \$1.95. Free list. Jack Meyer, Taylor Arcade, St. Petersburg, Fla.

60,000 SLIDES IN STOCK insures quick delivery. Cover United States, Europe, England, Holy Land, Japan, China, Philippines, Cuba, West Indies, Mexico, etc. If you visited Washington or Williamsburg you saw RoLoc slides on display. Product Captain M. W. Arps, USN, retired. Catalog, 3c. RoLoc, Box 1715, Washington 13, D. C.

COLOR SLIDES California and National Parks. Eight for \$1.95. Catalog. SLIDES, La Habra, Calif.

20 BEAUTIFUL color slides \$1.00, sample 20c. Sanford Co., Ashtabula, Ohio. (Established 1941).

BEAUTIFUL MAINE COAST Scenes. New Hampshire, Hudson Valley. Free lists, 3 samples \$1.00. Maine Photos, Box 1622D, Portland, Maine.

STEREO or 2x2, 8 only \$1.95. World travels; Petrified Forest, Carlshad Caverns, White Sands, Indian Ruins, Big Bend, Bryce, Yosemite, Zion, Flowers, cacti, reptiles. Agate photomicrographs. Dave Harris, 2401 Pittsburgh, El Paso, Texas.

BEAUTIFUL KODACHROME SLIDES: California Home, Missions, Danish Festival, Will Rogers' Home, Flower Farms, Sequoia, Ghost Town, Yosemite, Death Valley, Boulder Dam, Lake Arrowhead. List and three slides \$1.00. REDFIELD COLOR SLIDES, 676 Buchon Street, San Luis Obispo, Calif.

GOLDEN WEST. Grand Canyon. Yosemite, Wild Flowers, Nation-wide. Canada, Mexico, London, Rome, Worldwide. Most terrific collection of 2"x2" Color Slides ever assembled. 3 Slides and Catalog \$1.00. Thorne Colorslides, Box 15535, Crenshaw Stat., Dept. M-17, Los Angeles 8, Calif.

FREE WORLD-WIDE Lists—sharp, true-color 2x2 Kodachromes of famous scenes, U. S. A. and abroad. Dept. M. THE EULO Company, P. O. Box 178, Denver 1, Colo.

CARLSBAD CAVERNS—More New Interior Color Slides added, Sample 50c. . . New Illustrated Catalogue with text 15c. "TEX" HELM, Dept. MPICS, Carlsbad, New Mexico.

STEREO-SLIDES for grown-ups. Natural Color. Set of eight with genuine plastic viewer \$2.95. AYGOR PRODUCTS, 4629 N. Avers, Chicago 25D, Ill.

SLIDES OF THE EAST. Cape Cod, White Mountains, Lexington, Plymouth, Niagara, Ausable Chasm, Santa's Workshop, Quebec, Montreal, Gaspé, Fall Foliage, Covered Bridges, Historic Houses, many others. Send for catalog beautiful Kodachromes by Henry Cobb Shaw, 8-2 Bosworth St., Boston 8, Mass.

UNUSUAL PIN-UPS. Most sensational collection in the world! Twelve NEW sets. Eight glossy 4x5 Photos to set \$2.00. Five color slides to set \$2.00. 8mm 50 feet movies \$3.00. BERNARD, BOX-C, Beverly Hills, Calif.

WASHINGTON KODACHROME ORIGINALS. List and sample 30c. Bundy, Box 5139, Washington 19, D.C.

VISIT PORTLAND BY COLOR SLIDES!! THREE BEAUTIFUL SCENES FOR ONLY \$1.00! C.O.D.'s ACCEPTED! LISTS FREE! Maine Color Slides, 87-E Lancaster Street, Portland 3, Maine.

KODACHROMES. Western National Parks, Hoover Dam. List. Westcolor, Box 223, Boulder City, Nevada.

EUROPEAN SLIDES ON APPROVAL—Gorgeous 2x2 Kodachrome slides from the private collection of nationally known photographer and world traveler, Ernest E. Wolfe. Famous, charming attractions of England, Scotland, France, Italy, Germany, Switzerland, Belgium, Holland, Denmark, Norway, Sweden. All slides are the finest in subject matter, composition and natural color. Largest and finest collection of European slides in world. Send 50c for sample slide and free catalog. Ernest E. Wolfe, Dept. M, 10916 Ashton Ave., Los Angeles 24, Calif.

STEREO FANS: THE ACADEMY OF STEREOSCOPIC ARTS AND SCIENCES (non-profit institution) gives ACADEMY AWARDS to the 10 best stereo pictures of each year plus rich prizes. Send 25c for complete details to The ACADEMY, 6112 Selma Ave., Hollywood 28, Calif.

SEE THE WORLD IN GORGEOUS ANSCO COLOR. Take a trip and see these countries! U.S.A., FRANCE, SPAIN, EGYPT, PORTUGAL, SWITZERLAND, ENGLAND, CANADA, CUBA, NEWFOUNDLAND, TURKEY, GREECE, JAPAN, MEXICO, ISRAEL, HAWAII, GUAM, IRELAND. Packaged in sets of ten slides for \$1.00. Slides and complete listings at your dealer. If not available write us direct. NATIONAL PICTURE SLIDE CO., 134 West 32nd St., N. Y. C. 1.

IF IT RAINED while you were vacationing why not send for some of our Kodachromes? Approval selections of Glacier, Yellowstone, Grand Canyon, Mt. Rainier, Oregon Coast, Banff, Jasper and Mexico. Other Western National Parks available. Douglas Whiteside, Yosemite, California.

NOW is the time to decide on that special Christmas gift for your family and friends. Give them a set of Weston's natural color slides, only \$1.95 per set of eight. Choose from 350 sets of slides that allow you to travel around the world from your own home. Get a free list of slides from your dealer or write Weston's Travels, 2818 North Piedras, El Paso, Texas.

SLIDE OF THE MONTH . . . offers for your approval a new selection of 2"x2" color slides each month. The best in quality and subject material embracing the field of scenic, travel, educational, and nature photography. . . No "Arts." Also Stereo Slide of the Month Club for Stereo Enthusiasts. Membership FREE: no dues. Write for free booklet. PACIFIC COLOR SLIDE CO., P.O. Box 305, W. Los Angeles 25, Calif.

Stereo originals. New York city scenes or glamorous models. \$1.00 each. Viewer with \$10.00 order. Box 1756, Paterson, N. J.

MALE PHYSIQUE 35mm. Color Six different \$3.00. 12 for \$5.00. Eastern Model Associates, 44 Westminster Rd., Brooklyn 1, N. Y.

## **photos, b & w slides**

Trial offer!! "8" individually Enlarged prints 30c. 12—45c, 20—35mm. \$1.25, 36—\$1.75. 7 hour service. Modern Studios, Box 3938 M.P., Cleveland 20, Ohio.

## **photos, b & w slides (Cont'd)**

STOP LOOKING! Send 10c for our exclusive brochure and sample slide. UNITED SLIDES INC. Box 171, Port Washington, N. Y.

2x2 SLIDES from any size negative. Mounted. 15c each. Miller Slide Service, Holdrege, Nebraska.

MALE PHYSIQUE PHOTOS—Exclusive Originals. Eight 4x5" photos \$2.00. Free Gift with each order. Terry Thorne, P. O. Box 15535, Crenshaw Stat., Dept. MX, Los Angeles 8, Calif.

GOYA—famous photographic reproduction 5"x10" 25c. Jason Bowen, Jonesboro, Tennessee.

BEAUTIFUL live models, artistically posed. 2 1/2 x 3 1/4 unretouched negatives, fine-grain developed. 8 negatives \$3.00 or 16 for \$5.00. CIRCLE, 716 Wilshire, Santa Monica, Calif.

2x2 SLIDES from any size negative 15c. . . PROJECTION SLIDE SERVICE, Box 1505, Lincoln, Nebraska.

COVER GIRLS and bathing beauties photographed in indoor and outdoor scenes. 18 exclusive, pleasing shots, \$1.00. PERRY PELTON, Box 5967, Dept. E-8-2, Chicago 7, Ill.

UNSURPASSED Glamorous Models, three 5x7 glossies \$1. Greer, 117 East 60th, N. Y. C.

Virile Young Men in interesting poses. Sample Photos \$1. Jacques, Box 25 Blvd. Station, N. Y.

MALE PHYSIQUE PHOTOS, Sample, photos and prices \$1.00. Charles Smith, Box 115, Lancaster, Penna.

## **miscellaneous**

YOU CAN ENTERTAIN with Chalk Talks. Catalog 10c. J. Balda, The Cartoonist, Oshkosh, Wisconsin.

MODELING Unmasked, 15,000 word expose of photographers' agents' schemes: trick mirrors, call girl rackets, test photos, etc. Authentic. \$1.00. Dept. P. Hold-It, 524 W. 25 St., N. Y. C.

MODEL RELEASE FORMS. Protects you from legal trouble. 25c for a pad of 25. Limit 4 to a customer. Modern Photography, 251 Fourth Avenue, New York, N. Y.

PHOTOGRAPHY for pleasure or profit. Learn at home. Practical basic training. Long established school. Write for free booklet. American School of Photography, Dept. 1117, 835 Diversey Parkway, Chicago 14.

UNRETouched negatives, beautiful Hollywood models. Sharp. Clear. 8 negatives \$3.00; 16 for \$5.00. All different. BARBER, Box 14083, Los Angeles 49, Calif.

WEDDING ALBUMS! Photographer, couple's names in gold! Write Crestwood, Independence 3, Missouri.

ART PHOTOGRAPHERS CATALOG—Bikinis, Scanties, Frenchies, Lingerie, Tights, Books, Novelties, Photographic Equipment. Lowest Prices. Send 25c coin, stamps. ALDINE Company, Hastings 2, Nebraska.

8x10 Wedding Album Closeout \$2.00 each. (Retailing—\$7.50) Castle, Box 8, Brooklyn 23, N. Y.

German atrocity photos, gruesome, thirty 6x6, two dollars, Bernard Kobel, Frankfurt 2, Indiana.

Twelve 5x7 photos girls boxing professionally, two dollars, Bernard Kobel, Frankfurt 3, Indiana.

BABY LISTS—3,000 Birth Date, Boys-Girls separate. 95% Guaranteed mailing. Trial 200 \$3.50—1000 \$16.00—Many other lists. Wordworth Sales Service, S. Main St., Walworth, N. Y.

PHOTO MARKET GUIDE. Over 600 names and addresses of purchasers of saleable pictures with their specific requirements, prices paid, are alone worth the price of the new UNIVERSAL PHOTO ALMANAC, \$1.75. Book Dept., Modern Photography, 251 Fourth Avenue, New York 10, N. Y.

SPARKLING metallic g-strings \$2.00. Jana Studio, P. O. Box 4663, Dallas 6, Texas.

FRENCH Bikini. Zebra—Leopard. Women \$5.00, Men's \$3.00, Both \$7.50. State measurements. "Maribill" Box 32, Garland 2, Texas.

ADULT READING—Unusual, Fascinating. Arts, Illustrated Comic Booklets 10 \$1.00, Catalog 10c. Kogan, 1032-MP, Church Annex, New York 8.

## **magazines and books**

MAGAZINES (back dated)—foreign, domestic arts. Books, booklets, subscriptions, etc. Catalog 10c (refundable). Ciccone's, 86-22 Northern Blvd., Jackson Heights, N. Y.

FASCINATING BOOKS. Unusual booklets. Witly humor. The Playboy's Handbook. Rare French art. Illustrated folio 10c. Aladdin Book Co., Dept. MP., 210 Fifth Avenue, New York 10.

ADULT BOOKS—Illustrated Comic Booklets, 12 for \$1.00, 24 for \$2.00. All Different. FREE Gift with each \$2.00 order. V. M. Rogers, Dept. M, Box 14738 Cimarron Station, Los Angeles 18, Calif.

STRANGE STORIES! Sample and illustrated literature, 25c. Exchange, Fitchburg 30, Mass.

# Imagine—a "one minute" fixer!

Instead of the usual ten minute fixing time required by ordinary fixers—Rapid Fixol does the complete job permanently in *only one minute*. Just add water . . . and use. That's all you do to prepare the fastest fixing solution you've ever used. Your assurance of that is the . . .

**fr**

**"PRE-TEST" CONTROL  
GUARANTEE FOR FINER PICTURES**



# advertisers' index

November  
1951

Acme Color Photo Laboratories.....	119	Holland Research Corp.....	38
Advertising Displays, Inc.....	96	Hollywood Film Exchange.....	106
Amateur Photographic Services, Inc.....	112	Hollywood Negative Service.....	118
American Cinefoto Corp.....	107	Hollywood Specialty Products.....	102
American Equipment Co., Inc.....	105		
American School of Photography.....	96	Jen Products Sales Co.....	119
Anseo.....	2nd Cover		
Argus Cameras, Inc.....	3rd Cover	The Kalart Company, Inc.....	17
Aristo Grid Lamp Products Inc.....	23	Keystone Mfg. Co.....	90
Arkay Corporation.....	111	Sid Klein, Inc.....	32
Arrow Camera Exchange.....	119		
Authenticolor, Inc.....	36	E. Leitz, Inc.....	34, 35
		Life Color Labs.....	4
Barbeau Photo Supplies.....	100	Lisco Products Co.....	106
Ralph L. Bartholomew.....	120		
Alfred Bass, Inc.....	104	Mail-Bag Film Service.....	105
Bass Camera Co.....	108	John G. Marshall Mfg. Co., Inc.....	101
Bell & Howell.....	30-31	Meyer-Opticraft Inc.....	120
The Bennett Company.....	113	Mico Photo Products Co.....	102
Leo Beresh ("The Movie King").....	121	Mimosa American Corp.....	112
Bernard of Hollywood.....	119	Minifilm Camera Corp.....	8-9
Berndt-Bach, Inc.....	92	Mon-Blanc Chemical Co.....	109
Better Pictures.....	118	The Morton Co.....	119, 120, 121
Bolsey Corporation of America.....	32		
Brooks Manufacturing Company.....	118	National Photo Coloring School.....	100
Bruce of Los Angeles.....	120	National Photo Laboratories.....	120
Brumberger Sales Corporation.....	24-25	New York Institute of Photography.....	13
Burke & James, Inc.....	117	Nickelodeon Co.....	120
Burleigh Brooks Company.....	95	Noll Products.....	113
Busch Camera Corp.....	100		
Bushnell Importers.....	94	Pacific Coast Film Co.....	120
		Paillard Products, Inc.....	100
Calumet Manufacturing Company.....	114	Peerless Camera Stores.....	26-27
Camera Craft Pub. Co.....	118	Photocraft Laboratories.....	121
Camera Optics Mfg. Corp.....	104	Photo Mail Order Specialists.....	120
Camera Place.....	11, 109	Photo Variety House.....	119
Canyon Color Company.....	121	Pictar.....	119
Celluloid College.....	113	P & J Color Prints.....	119
Chemipure Laboratories.....	120	Polaroid Corporation.....	3
Chicago Photo Products.....	94	Porter Mfg. & Supply Co.....	120
Chromat-O-Scope.....	118	Praco Photo Products Co., Inc.....	108
Abe Cohen's Exchange, Inc.....	29	Premier Color Company.....	118
Colorama Color Prints.....	120	Progressive School of Photography.....	94, 105
Colorfax Laboratories.....	120		
Columbus Photo Supply Corp.....	118	Rabinovitch Photography Workshop.....	112
Compeo Corporation.....	28	Radiant Cine Labs.....	121
Customcraft.....	118	Radiant Mfg. Corp.....	36
		Ray-Vogue School of Photography.....	100
Da-Lite Screen Co., Inc.....	116		
De Gore Studios.....	118	Schoen Products.....	118
Director Products Corp.....	12	Shull-Meyer Co.....	118, 119
Dormitzer Electric & Manufacturing Co., Inc.....	18	Simpson Optical Manufacturing Co.....	116
du Pont de Nemours & Co., Inc.....	126	Slide Co.....	113
The Duval School.....	108	James H. Smith & Sons Corp.....	96
		Society for Visual Education, Inc.....	111, 113
Eastern Photo Labs.....	119	Spiratone.....	14-15
Eastman Kodak Company.....	Back Cover	Starr Corporation.....	113
Eastman Kodak Company.....	79-80-81-82	Sterling-Howard.....	41
Edmund Scientific Corp.....	16	Sun Ray Photo Co., Inc.....	112
Edwal Scientific Products Corp.....	94	Sunset Color Lab.....	120
Elgeet Optical Company, Inc.....	28		
Elkay Photo Products, Inc.....	118	Testrite Instrument Co., Inc.....	118
Epeo Products Inc.....	102	Dr. Frank J. Thompson.....	121
Ereona Camera Corp.....	114	Three Dimension Co.....	99
Exakta Camera Company.....	10	Tiffen Mfg. Co.....	119
		Title Slides.....	118
Federal Instrument Corp.....	94	The Town Fotoshop.....	120
Federal Mfg. & Eng. Corp.....	103		
Fidelity Mfg. Co.....	120	United Camera Exchange.....	22
Fischer Photographic Labs.....	121	U. S. Photographic Equipment Corp.....	119
Fotoshop, Inc.....	39	Universal Photo Service.....	119
The FR Corporation.....	124		
Friart Camera Exchange, Inc.....	121	Vernon Photo.....	119
		Viewlex, Inc.....	113
General Electric Co. (Meters).....	37		
General Electric Co. (Bulbs).....	98	Washington Color Photo.....	119
Germain School of Photography.....	113	Westen's.....	119
The Gevaert Company of America, Inc.....	117	Westinghouse Electric Corporation.....	93
Glamour-Life.....	120	Weston Electrical Instrument Corp.....	100
Glen Camera Products.....	120	David White Co.....	7
Goerz American Optical Company.....	106	Willoughby's.....	19-20-21
Golde Manufacturing Company.....	107	Wollensak Optical Co.....	40
Graflex, Inc.....	97	World in Color Productions.....	120
Grayson Publishing Corp.....	94		
		Carl Zeiss, Inc.....	94
Haber & Fink, Inc.....	5		
Lee Harlee.....	120		
Harrison & Harrison.....	6		
Harrison Studios.....	104		
The Hartley Co.....	96		

# Modern PHOTOGRAPHY'S Book Store

After a careful selection of current photographic books, the Editors of Modern Photography recommend the following to our readers. More books next month.

## SPECIAL OFFER

On any order for \$20.00 or more we shall be glad to include, at no charge, a one-year subscription to Modern Photography. Just circle the word SUB in the coupon below.

### ANNUALS

- 42 **Universal Photo Almanac**  
A gold mine of information, including a Photo Market Guide. \$1.75

### BABY AND CHILD PHOTOGRAPHY

- 43 **Taking Your Baby's Picture** by *Stieri*  
A complete text with illustrations. \$1.95
- 44 **Children Before My Camera** by *Adolph Morath*  
A simply wonderful book on how to "shoot" children. \$3.50

### COLOR PHOTOGRAPHY

- 45 **How to Expose Ansco Color**  
By Lars Moen who has worked with color for 29 years and who tells how to get the best out of each shot. \$3.00
- 46 **Color Photography for the Amateur** by *K. Henney*  
Every amateur can now do good color work and finishing, and this popular book tells how. \$5.00
- 47 **History of Color Photography** by *J. S. Friedman*  
A very detailed and comprehensive picture, invaluable to the color worker. \$10.00
- 48 **How to Process Ansco Color** by *Lars Moen*  
Helps you master the standard process as recommended by the manufacturer, then gives many experimental formulas which will delight those who like to try things out for themselves. \$3.00

### DEVELOPING AND PRINTING

- 49 **Making Effective Photographs** by *L. Whitney Standish, FPSA*  
Shows the casual snapshotter how to get pictorial quality into his prints. \$4.95
- 50 **Better Prints**  
from the *Camerette Library*. A gold mine of practical ideas. \$3.50

### ENLARGING

- 51 **Enlarging** by *C. I. Jacobson*  
Cover all phases needed to produce high quality prints. \$3.50

### FLASH PHOTOGRAPHY

- 52 **Photoflash in Practice** by *G. Gilbert*  
Tells exactly what to do and how. \$3.50

### GENERAL PHOTOGRAPHY

- 53 **Amateur Photographer's Handbook** by *A. Sussman*  
A most up to date work on modern still photography. \$3.75

- 54 **Feininger on Photography** by *Andreas Feininger*  
The last word on how to make, rather than take superior photographs, by the distinguished "Life" photographer. \$15.00

### LIGHTING

- 55 **Lighting for Photography** by *W. Nurnberg*  
The theory of light, principles and applications. \$4.00
- 56 **Pictorial Lighting** by *Wm. Mortensen*  
Ideal for amateur because it requires a minimum of equipment. \$5.00

### MINIATURE CAMERA PHOTOGRAPHY

- 57 **35mm Photo Technique** by *H. S. Newcombe*  
Answers every question you're likely to have. \$4.00
- 58 **Photography with a Leica** by *J. Allan Cash*  
A practical book by a world famous Leica user on all aspects. \$3.25
- 59 **The Bolsey Guide** by *Chas. Abel and Dr. Kenneth S. Tydings*  
A mine of well illustrated and clearly written information about these cameras. \$1.95

### MOTION PICTURE PHOTOGRAPHY

- 60 **Amateur Movies and How to Make Them** by *A. Strassen*  
Indispensable for the amateur. Covers every phase of taking movies. \$4.00
- 61 **Color Movie Making for Everybody**  
Written in question and answer form, covers all problems you'll encounter. \$4.00

### PICTURE BOOKS

- 62 **Tico-Tico by Ylla**  
A famous animal photographer records the life of a small squirrel and his friends, which includes rabbits, kittens, monkeys, skunks and frogs. \$2.00

### PORTRAITURE

- 63 **Photographing People** by *H. Van Wadenoyen*  
Diagrams and photographs showing many new approaches to portraiture. \$4.00

### PROFESSIONAL AND COMMERCIAL

- 64 **Corrective Photography** by *L. L. Kelsey*  
Only complete text on camera swings, proper focal lengths, and all other problems connected with view cameras. \$5.00

## for CHRISTMAS

give a photographic book  
or buy one for yourself!

With each book order shipped between Oct. 15 and Dec. 25 we will enclose a gift card. Write "from and to" instructions in the space bordering the coupon below.

### REFERENCE BOOKS

- 65 **Photographic Facts and Formulas** by *E. J. Wall*  
A great time saver for the serious photographer; time proven and useful information. \$4.00
- 66 **Progress in Photography, 1940-1950** by *D. A. Spencer*  
A comprehensive and fully illustrated reference work, recording world wide photographic advances of the past ten years. \$10.00

### RETOUCHING

- 67 **Retouching and Finishing for Photographers** by *J. S. Adamson*  
Negative retouching, afterwork, preparing for work, etc. \$2.50

### SPECIAL SUBJECTS, TECHNIQUES & PROCESSES

- 68 **Pictorial Figure Photography**  
A collection of artistically successful nude photographs, with comments. \$2.00
- 69 **Airbrush, Manual of** by *J. Carroll Tobias*  
This technique puts your work in a class by itself. Not easy, but worth mastering. \$3.50
- 70 **Photographic Chemicals** by *W. F. Shearcroft*  
A practical book on the why and wherefore of chemicals in photography. \$1.80
- 71 **Emulsion Technique, Photographic** by *T. Thorne Baker*  
Explains the fascinating practice of laying your own emulsions. \$4.75
- 72 **Glamour Guide** by *Eugene Hanson*  
How to make pretty girl shots that really come off, pitfalls to avoid. \$5.00
- 73 **Medical Photography** by *Longmore*  
Describes in a simple manner methods, materials and techniques. \$12.50
- 74 **Nudes** by *Martin Munkacsi*  
This book of 75 figure studies by the man LIFE magazine considers the "world's greatest photographer of women" is highly recommended. \$3.95

- 75 **What's Wrong with this Picture** by *Charles Abel*  
90 expert critical analyses of the most common photographic errors and how to avoid them. \$5.00

- 76 **Wedding Photography** by *Catling*  
Fundamentals of. \$1.75

- 77 **Photography Outdoors**  
Ideal for anyone who enjoys being outdoors with a camera. From *Camerette Library*. \$3.50

- 78 **Photographic Chemicals and Chemistry** by *Southworth and Bentley*  
Facts and theories of the modern photographic process. \$2.75

### IMPORTANT LATE ARRIVALS

- 79 **This Is War** by *David Duncan*  
Reviewed in this issue. See page 52. \$5.00

- 80 **Stereo Realist Camera Guide**  
Usual methods of single lens photography do not apply. Study this book and you can't help get results. \$1.95

- 81 **Europa Camera**  
A sensational all European Edition containing best photos from over 8000 contributions. English and German text. \$7.50

## GOOD NEWS!

For the benefit of readers visiting, or located in the New York area, we have installed a book counter at our office on the 16th floor of the building at 251 Fourth Ave. (cor. 20th St.). You are welcome to come and inspect these, and other books, before ordering, if you wish.

If coupon is clipped send order anyway to Modern's Book Store, 251 4th Ave., New York 10, N. Y.

### Modern PHOTOGRAPHY Book Store

251 4th Avenue  
New York 10, N. Y.

Amt. Encl. \$\_\_\_\_\_

Please send me postpaid the books whose numbers I have circled.

I enclose the amount shown above in ☐ Cash ☐ Money Order ☐ Check.

42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58  
59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75  
76 77 78 79 80 81

FREE CAT.

SUB

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

11-51 ALL ORDERS ARE SHIPPED POSTPAID No C.O.D.'s, add 3% sales tax with orders for N. Y. City delivery



# Repeat offer: Get-Acquainted Kit of DU PONT VARIGAM\*



You Stock Only One Grade of This Versatile  
Variable Contrast Enlarging Paper

Try it—  
you get  
all this

- 25 sheets of 8" x 10" double-weight "Varigam" DL paper
- 2 "Varigam" filters (#3 soft and #7 medium contrast)
- 1 "Varigam" filter holder
- 1 "Varigam" safelight filter
- 1 "Varigam" instruction folder

ST. M. REG. U. S. PAT. OFF.

Here's something you'll want to try... a get-acquainted package of Du Pont "Varigam," most versatile photographic paper on the market!

For a limited time, your dealer is again offering a special kit of "Varigam" Variable Contrast Photographic Paper at a big money-saving price.

Here's how "Varigam" paper works:

- **Easy-to-use filters** that slip over the lens of your enlarger provide ten degrees of contrast on *one* grade of paper from any printable negative... soft, normal or hard... eliminating the

necessity of stocking several grades of paper for negatives of varying contrast. That means a saving for you in money, time and shelf storage space.

- **Without filters**, "Varigam" is a normal-contrast enlarging paper for top-quality prints. No other paper offers

the "plus" features of "Varigam."

If you prefer cold light for enlarging, we recommend a light source of approximately 3500° K.

E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware.

## Du Pont Photographic Products

FILMS • PAPER • CHEMICALS



BETTER THINGS FOR BETTER LIVING... THROUGH CHEMISTRY



## 3 reasons why argus is best for Home projection

**1** You get *truer, brighter color!* Compare Argus, watt for watt, with all other projectors. You receive up to 35% more natural light for equal size projections. Your color slides screen sharper, brighter with more uniform illumination.

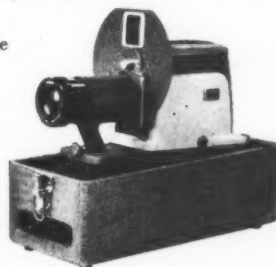
**2** You get *more picture!* Compared with the ordinary 5" projection lens, the special home-

designed Argus lens gives you an 85% larger picture area at 25 feet — 75% larger at 15 feet—and at 10 feet, a sharp 2'3" x 3'5" picture, impossible with the 5" lens.

**3** You get *more ease!* Exclusive Argus rotary slide carrier lets you put your slides in right side up, the natural way—then one spin and they're on the screen.

**argus PBB 200 \$44.95** with case

This top-value de luxe model has a brilliant, hard-coated f:3.5 lens, constant-cooling blower base, ultra-modern lift-off case. Other Argus Projectors as low as \$27.95. See your local Argus dealer—listed in the Classified phone book. Prices subject to change without notice.



# argus

Cameras, Inc. Ann Arbor, Mich.

**P.S.** It's the perfect Christmas gift for that friend or family member who owns a 35mm camera!



## *A Color Print for Christmas*

It makes sense. For a color print is truly personal . . . whether it's of a vacation spot that's wrapped in happy memories . . . or a picture of the youngest member of the family. It bespeaks you, from the gleam-in-the-eye moment when you snapped the shutter to the final, triumphant emergence of the print itself. And it's a flattering gift, not something to be given carelessly. Your color print gift may be a wallet-size Kodacolor Print . . . or a Kodacolor Enlargement . . . a Dye Transfer Print . . . or even the transmutation of one of your favorite black-and-whites into color via Flexichrome. Get these color prints started now. Later will mean rushing things.

**EASTMAN KODAK COMPANY**

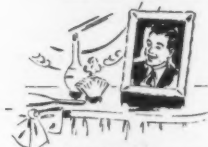
Rochester 4, N. Y.



*For proud showing  
in wallet or frame.*



*Or, importantly, on  
someone's big desk.*



*Or intimately, as on  
a dressing table.*

**Kodak**  
TRADE-MARK